

ELEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

IN THIS ISSUE: A NEW DEAL FOR EMPLOYING PRINTERS! VOLUME WITH PROFIT, AND HOW TO GET IT, TOLD SIMPLY AND BRILLIANTLY



"This is what we want - M-C Folding in the new blue white. More snap to the halftones and brilliancy in color."

CLEVER printers and smart advertising men no longer want cream-whites or pink-whites in coated paper, but a hint of blue that is neither muddy, green nor gray. You will recognize the greater beauty and fitness of Cantine's new shades the moment you see specimens.

If your Book of Cantine's Coated Papers and Advertising Information does not now contain specimens of seven new whites and nine new Esopus Tints—please notify your distributor or the Mill. The Martin Cantine Company, Saugerties, N. Y. (N.Y. Sales Office: 501 Fifth Avenue.) Specialists in Coated Papers since 1888.

Cantine's GOATED PAPERS

EDEN AND EDEN ROLD

Mandate

Mandate does what no other typeface will do! It provides a practical and economical equivalent for hand-lettered lines of script. When the layout man seeks to lift a heading out of the type page, or give to a quoted statement a personal touch, or add a note of informality to a geometric composition—Mandate is the typeface that does the trick.

LUDLOW TYPOGRAPH CO.

Svelte, tall and slender, Eden is the modish typeface par excellence. It represents a development of the popular flat serif alphabets in the new skyscraper silhouette, gaining greater legibility by a differentiation in weight between the "thicks and thins."

Eden, the first modern typeface of this character to be offered on the American market, gives a freshness to typography obtainable in no other way. Use it while it is still new and surprising.

Eden Bold, a heavier version in the same mood, provides for lines of attention-getting display.

LUDLOW

Typograph Company

KARNAK Black

Here is the heavy artillery of the modern typographer's armory. Loud and insistent in its tone of voice, blatant perhaps in its manner, yet undeniably successful in demanding and securing attention.

This further development of the popular Karnak family in a black version affords still another evidence that Ludlow users can depend on the Ludlow organization to provide them, not alone with the most effective and economical system of setting job and display composition, but also with matrices of the newest and latest typefaces which current typographic taste demands.

Specimens of Ludlow typefaces shown on this page will be sent on request—no obligation.

LUDLOW Typograph Co.

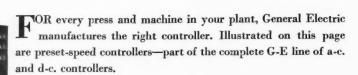
2032 Clybourn Avenue + Chicago, Illinois

Four of the most up-to-theminute Ludlow typefaces for job and display composition.

THE RIGHT CONTROLLER

for Every Type of Printing Press

G-E pedestal-type preset-speed controller for job presses, folders, and wire stitchers



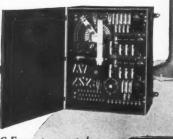
G-E controllers offer you important features which mean better press work in your plant. They provide for high starting torque and a wide operating-speed range, with slowdown speeds of 25 to 30 per cent. Easy regulation of press speeds to accommodate different classes of work is made possible by convenient adjusting devices on the front of the controllers.

Teamed with G-E motors, these controllers will give you pressdrive equipment which combines the utmost in efficiency and dependability with long life and low maintenance.

G-E engineers, thoroughly experienced in making all types of printing-plant installations, are ready to help you with your electric-equipment problems. Furthermore, General Electric maintains factory stocks of printing-plant equipment and a nation-wide system of warehouses and service shops which assure you of prompt, satisfactory service when it is needed.

Whether you are buying new presses or modernizing existing ones, when you require electric equipment get in touch with one of our

> printing-equipment specialists at the nearest G-E office. General Electric Company, Schenectady, N. Y.



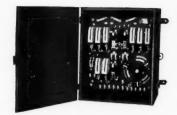
G-E remote-operated preset-speed controller and master switch. This new type of controller supplies remote preset-speed selection from a master switch on the press. It is especially suitable for offset presses and large color presses requiring adjustable slowdown speeds, and preload adjustment.







Typical G-E preset-speed a-c. controllers. For all presses in your plant requiring presetspeed control, from the smallest jobber to the largest cylinder press, G.E. can supply the right controllers



080-28

GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 s year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.





KIMBERLY-CLARK CORPORATION

Established 1872 . NEENAH, WISCONSIN

CHICAGO, 8 South Michigan Avenue • NEW YORK, 122 East 42nd Street

LOS ANGELES, 510 West Sixth Street

Because NAPOLEON tried to conquer England this magazine was made possible

Napoleon had vowed to invade England! London was afire with excitement. Soldiers drilled in the streets. Civilians clamoured in front of newspaper offices for the latest bulletins. But there were no fresh bulletins! Events moved too fast for the slow hand presses of that day.

Then in 1813, Friederich Koenig, a Saxon mechanic living in London, discovered the means of satisfying the newsstarved world. He devised a mechanical flat-bed cylinder press which would print 800 pages an hour.

Commissioned by the London Times, Koenig installed two of his new rapid printing machines in its pressroom. These became the world's first high speed presses ... and laid the foundation for printing on a large scale at low cost.

Now after ten generations, with the discovery of Kleerfect, The Perfect Printing Paper, comes a development which makes fine printing possible at economically high speeds. For to strength, tempered to the speed of the fastest presses, Kleerfect adds these qualities:

Freedom, for all practical purposes, from two-sidedness of color and surface, ensuring printing of equally high quality on both sides.

Opacity gauged to prevent "show-through."

Improved color which eliminates glare—gives effective contrast with the greatest number of inks and types of illustrations; and permits the maximum true reproductive power of one to four printed colors.

To see samples of the superior work this new paper—Kleerfect—makes possible, simply write Kimberly-Clark's advertising office in Chicago.

"Put it on the KLUGE"



says the Boss

A pressroom slogan—where run-of-thehook jobs are the rule and good work is required at low production cost—''put it on the Kluge.''

Why? Because the feeder unit of the Kluge is quickly adjusted to all weights and conditions of stock; it has positive suction feed and suction delivery, insuring complete control of the sheet at all stages, and it will handle an oversize sheet.

The New Kluge Automatic has impressional strength equal to any demand that may be made upon it; its distribution will

take care of any solid coverage and can be adjusted to the finest halftones, as well as providing a variation of intensity on the same form. It also has speed, to hold down production time.

The printer who has a Kluge never turns a job down, nor turns it out without a profit. He is limited only by the size of the press. Large and small shops alike agree that the Kluge is a foolproof, versatile, upto-the-minute profit-maker.

Why don't you try putting it on the Kluge?

Brandtjen & Kluge, Inc., Mfrs., St. Paul, Minn.

BRANCHES WITH OPERATING EXHIBITS:

NEW YORK . . 77 White Street PHILADELPHIA . 253 N. 12th Street BOSTON . . . 27 Doane Street DETROIT . . . 1051 First Street
CHICAGO . 106 W. Harrison Street
ST. LOUIS . . 2226 Olive Street
DALLAS . . . 217 Browder Street

ATLANTA . 150 Forsyth Street, S. W. SAN FRANCISCO 451 Sansome Street LOS ANGELES . 1232 S. Maple Ave.



THIS NEW HOWARD BOND PORTFOLIO

Just off the press... the new Howard Bond portfolio brings to every printer, lithographer, engraver and user a true conception of bond paper value. It proves Howard Bond a thoroughly versatile paper for the general needs of business—whether for attractive letterheads or commercial forms. Its splendid printing, lithographing and engraving qualities are vouched for through actual specimens of what has been accomplished. In addition, Howard Bond is moderate in price—economical on the press—and in actual service. Write for a copy of this new Howard Portfolio. The Howard Paper Company, Urbana, Ohio.



POME	SRD BOMO
U	

Howard Bond in Wove, Linen, Ripple, Hand Made and Crash Finishes; Howard Laid Bond in Antique and Smooth Finishes; Howard Ledger; Howard Posting Ledger; Howard Writing; Howard Mimeograph; Howard Envelopes; 13 lb. for Air Mail, Fourteen colors and White, Six

THE	HOWARD	PAPER	COMPANY,	Urbana,	Ohio.
Send	me the new	Howard	Portfolio.		

Name	Position
Firm	Address
City	

Monotype DEEPDENE Family

Designed by

FREDERIC W. GOUDY

4 Address Requests for Specimen Sheets to Lanston Monotype Machine Company, 24th at Locust Street, Philadelphia, Pa. 1

DEEPDENE and DEEPDENE ITALIC*

For Machine Typesetting

THIS NEW GOUDY LETTER FINDS A PLACE AND WELCOME AMONG THE LASTING CONTRIBUTIONS to Printing. It is unique among Mr. Frederic W. Goudy's diverse types. The family relationship existing in his other faces, subtile and delicate though it may be, has unsished 6 point. No. 315EFG

THE EFFECT AS A WHOLE IS
REGULAR AND WELL-ORDERED, AND
the variety among the letters speeds
the eye and avoids monotony. The
design has more "interest," such as color,
8 Point, No. 315EFG

THE ROMAN COMPOSES DELIGHTFULLY IN AN EVEN, WARM GRAY COLOR. THE EFFECT AS A WHOLE IS REGULAR AND well-ordered, and the variety among the individual letters speeds the eye and avoids monotony. Deepdene is perhaps the most bookish face that 10 Point, No. 315EFG

THE FAMILY RELATIONSHIP EXISTING IN HIS OTHER FACES, SUBTILE AND DELICATE THOUGH IT IS, HAS vanished, and here we discover a pleasing manner of expression. The outstanding characteristics of the Deepdene are 12 Point. No. 315EFG

For Hand Composition

A Fine Face For Books
14 Point, No. 315

Has A Delicate Slope

A Light Ad Type
18 Point, No. 315

Good Roman

This Series

Fine Arts

A Cone

Artiste

Inked

A New Goudy Masterpiece

Are Shown In All Sizes
16 Point, No. 3151

Use This Fine Series
18 Point, No. 3151

A Slender Italic

Printers Inks

Best Books

Is Newer

Clearcut

Snouls

DEEPDENE BOLD and BOLD ITALIC

For Machine Typesetting

ONE OF THE FIRST STEPS TAKEN By The Monotype Company After The usefulness of Lanston's machine had been established was to redesign the machine to better fit it to meet the requirements of the trade. Many of the modern printers 6 Point, No. 317/K A WONDERFUL THING TO Conceive an Idea as Revolutionary as that embodied in Lanston's first Monotype and to build it into the machine which performed under the 8 Point, No. 317]K

EFFORTS TO PERFECT THE MEANS OF SETTING Single Types By Machine Engaged The Attention Of Many inventors for a period of over seventy years before the very complicated problems involved were solved by Tolbert Lanston, an

THE LETTERS SEEM TO HAVE BEEN CUT Direct Rather Than Interpreted From Drawings, and while Mr. Goudy's types have been singularly free of machine-like regularity, there are tool marks, 12 Point, No. 3171K

For Hand Composition

BALANCED IN A very fine legible face 14 Point, No. 317

A FINE FACE for heads, books

Good Series

A Success

Best Ad

Letters

Finest
48 Point, No. 317

Inset

OUTSTANDING IN appearance and beauty 14 Point, No. 3171

LETTERS ARE distinctive in ads

Creates Sales

Bold Series

In Italics

Created
42 Point, No. 3171

On Sea

Rows

60 Point No. 3171

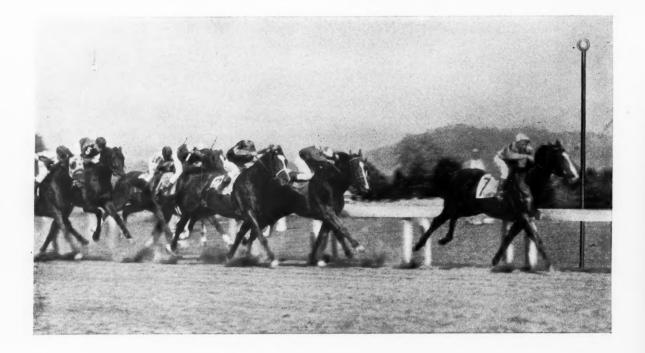
^{*14} and 18 Pt. for Machine Typesetting, and 14, 16 and 18 Pt. Small Caps for Hand Composition Also Available



Like a flash Union Pacific's streamliner M-10001 whipped across country at a mile-a-minute to pay homage at the shrine of speed. At the same time, another speed record was being established with Maxwell Offset at the "helm." Thousands of posters announcing M-10001's stop-overs enroute were needed in a hurry. Maxwell Offset was chosen for the job and in less than five days the



posters were serving their purpose. When speeding against time, call on Maxwell Offset to help you out. It has every qualification you need. THE MAXWELL PAPER CO. • FRANKLIN, Warren County, OHIO AND MAXWELL BONKOTE Maxwell O - ADDRESS. (Please attach to your business statuonery)



BUCKEYE C O V E R

ALWAYS A LENGTH AHEAD

ALERT printers and advertising men everywhere know that, although Buckeye Cover is far the oldest and most famous of Cover lines, it is always the style leader—a length ahead of competition.

Constantly improved Buckeye Cover today offers two new features—a rich and glorious new color called *Wine* and in all its colors a

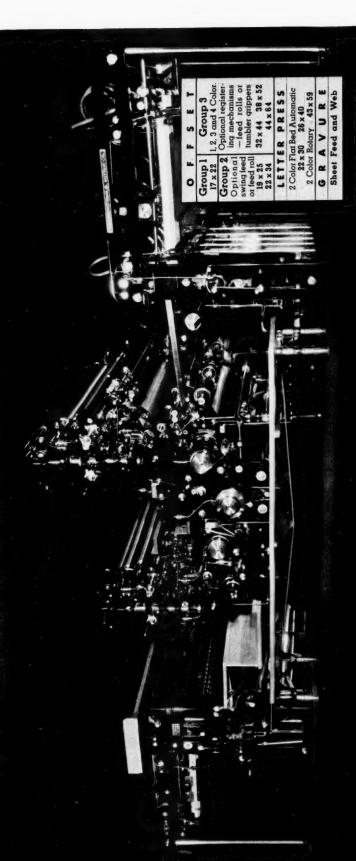
new and beautiful leather-like finish which we have named *Cordovan*.

Ask us for samples of the new Wine Buckeye in Cordovan finish if you wish something new and beautiful for your covers, menus, wine lists, etc. When writing you may ask, too, for a Beckett Color Finder. It will help you mightily in producing correct printing.

THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text

Beckett Plater Finish Offset, Beckett Custom Book



press-recognized standard of the • The Harris GT 38 x 52 two color world in offset equipment-actually pays for itself out of earned profits.

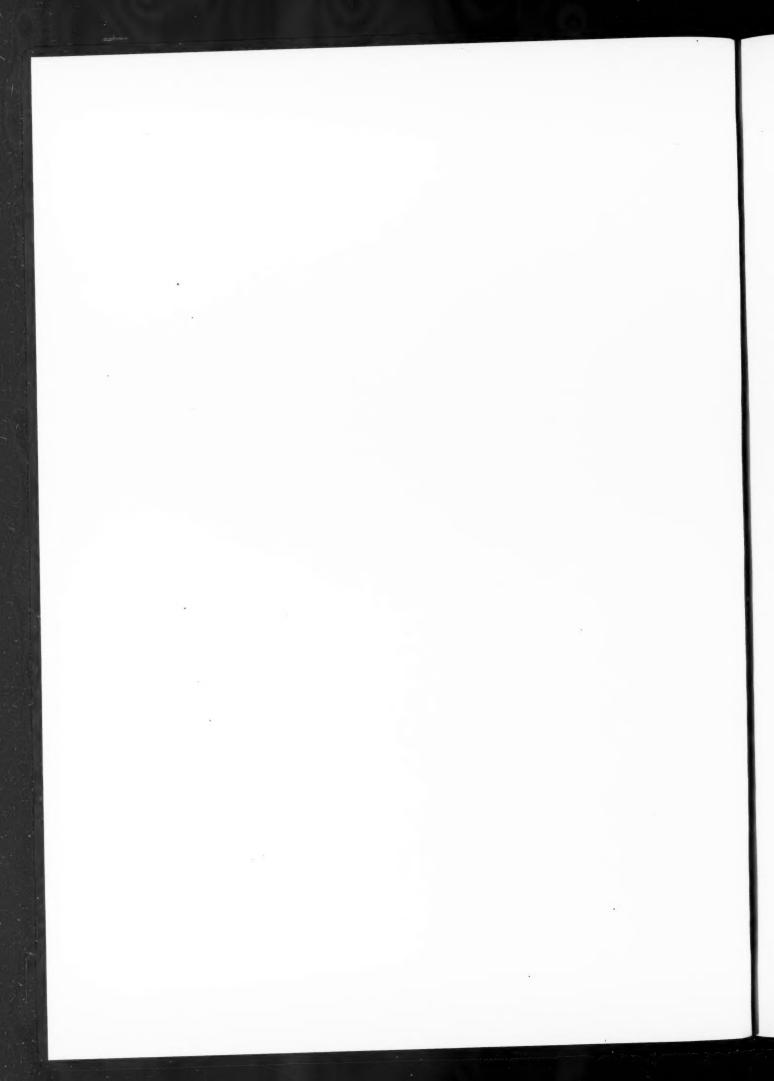
There is no finer offset press equipment built-and there certainly is no greater opportunity for you to increase press room profits. The GT 38x52 with its every Harris improvement, offers maximum quality and quantity production, accessibility and ease of operation impossible in older presses.







Harris Sales Offices: New York: 461 Eighih Avenue . Chicago, 343 South Dearborn Steet . Dayton, 813 Washington Steet . Factories: Cleveland. Dayton General Offices: 4510 East 71st Street, Cleveland, Ohio



Many LEADING PLANTS ARE NOW STANDARDIZING ON DAYCO PRINTING ROLLERS



Large Commercial, Industrial, National Magazine, and Leading Daily Newspaper Plants Find Dayco Rollers Meet All Their Requirements

Standardizing on Dayco Rollers has proved the solution to many printing problems in leading plants throughout the country. Not only have production problems been solved but the use of Dayco Rollers has also resulted

Fewer rollers have been reeded—presses have been run at higher speeds, summer and winter. Millions and millions of impressions have been made with no replacements and these Rollers are still operating efficiently.

The Dayco Rollers used in these plants have replaced rubber, leather, composition, vulcanized oil and other types of rollers. In one plant top speeds

were maintained at a room temperature of 107° and plant superintendents report that Dayco Rollers permit them to produce a standard of color printing not heretofore obtainable.

Dayco Rollers are now available in a wide range of softness. Each roller developed for its specific purpose is the result of long periods of actual service in all types of printing plants. We asked for the toughest job in each plant and we got it-and even under the worst conditions Daycos have delivered uniform, satisfactory service on all kinds of jobs. They are now in use on all types of presses, such as-

Rotary Offset Presses . Flat Bed Lith-

ographic Presses • Cylinder Presses • Multi-Color Rotary Presses • Vertical Presses · Automatic Presses · Envelope Presses • High Speed Flat Bed Presses • Platen Presses • Horizontal Cylinder Presses • Job Presses.

Dayco Rollers are also widely used for duplicating machines, graining, waxing, varnishing, and industrial printing purposes. Also, in Lithography and Offset Printing for such applications as Form, Intermediate and Damping Form Rollers.

Let us give you complete information regarding the economy and results that Dayco Rollers will produce on your own presses. Wire or write today.

DAYCO DIVISION

THE DAYTON RUBBER MANUFACTURING CO.

DAYTON.

The Pioneer Manufacturer of Synthetic Rubber Printers' Rollers - Also Makers of Allied Synthetic Resinous Products

The use of full-color printing would be dramatically <u>increased</u> if art and plate costs were materially <u>decreased</u>!

THERE are hundreds of thousands of users of sales literature whose product basically demands its printed reproduction in full color, but who refrain from its use since cost by conventional processes is too high.

The Meinograph * process is a method of converting a monochrome into full-color copy. It concerns the commercial artist.

* * * *

Meinotone * plates are made by color-separation negatives from Meinographed copy by a distinctly new method. Essentially, they concern the photo-engraver.

We have nothing to sell to letterpress printers. No reason to contact them except to point out . .

. . . . that in the general scheme of Meinograph application the letterpress printer automatically becomes probably the largest beneficiary!

The economic advantages of Meinograph process and Meinotone plates are so pronounced that, properly used, they will encourage the use of full color on a far greater scale than at any time.

For the letterpress printer they do more. They put him in position to compete with those other printing processes that, in the last decade, have made serious inroads into his volume.

Meinograph and Meinotone make possible a lowering of preparatory costs so that art work and plates become less top-heavy in relation to actual printing costs.

They result in printing plates better suited to the modern high-speed press equipment, because of their tendency to lessen the offsetting and offregister bugaboos.

In a letter to American Photo-Engravers Association one of our licensees wrote as follows: "In my opinion their (Meinograph) process is the most practical and far-reaching development in our industry during the past twenty-five years, or at least since color process was adapted to practical commercial use."

The Meinograph process so simplifies the making of full-color copy from which process plates are made that more advertisers can afford to go to color, and new avenues of business are opened to the art studio.

Meinotone plates (made from Meinographed copy) can be so economically produced that a switch from black-and-white to full color will be a natural reaction on the part of many advertisers. There is good reason to anticipate a huge increase in volume of work done by the photoengraving industry . . the selling of more units . . the employment of more men . . the making of larger profits.

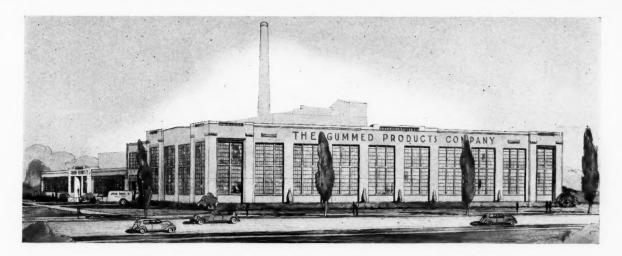
For every job of photo-engraving there is a job of printing. And the switch to 4-color Meinotone means a switch to 4-color printing.

Wherever there is a Meinograph licensee there is greater opportunity waiting for the creative printer. Natural allies in the graphic arts, the printer and photo-engraver have an interlocking of interests that demand the closest of cooperation. The new Meinograph process permits and encourages such teamwork.

Meinograph licenses are issued to art studios; Meinotone licenses to photo-engravers. Write for additional information to The Meinograph Sales Corporation, 1919 East 19th Street, Cleveland, Ohio.

* Trade Marks Reg. Patents Applied for.

MEINOGRAPH PROCESS, INC., 605 FISHER BLDG., DETROIT, MICH.



FACING THE FUTURE WITH CONFIDENCE



Trade Mark
This Trade Mark
is your protection

With faith in its product—Trojan Gummed Paper . . . faith in its organization . . . and faith in the future, The Gummed Products Company continues to forge ahead—making unprecedented strides in an industry it helped to pioneer twenty-one years ago.

Recently, plans were approved for a quarter-million dollar expansion program involving plant and facilities—all of which is dedicated to a single purpose—gummed paper of unquestionable quality.

Thank you, Printers, Label Specialists and Lithographers for the splendid reception you awarded Trojan Gummed Paper during its first year as a mill brand. It is your faith in Trojan Gummed Paper that has made it possible for us to face the future with confidence. The Gummed Products Company, Offices and Mills, Troy, Ohio—makers of Trojan Box Tape and Sterling "Tread" Gummed Tape.



Trojan _	Gummed Paper

Sales Branches: Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis.	
The Gummed Products Company, Troy, Ohio. Send me a copy of "Printing on Gummed Papers" and "How To Select Trojan Gepaper"—also the name of your nearest distributor.	ammed
Name	
FirmAddress	
City	P-1-35



ON ANY POINT BY POINT COMPARISON

The Challenge Flexolite, as shown above, supplies an abundance of good light over the working area. No glare!... Note strong stand with drawer and the broom-high legs for easy cleaning. Machine is made in two sizes—Styles B and C.

A CHALLENGE PAPER DRILLING MACHINE IS THE BEST BUY

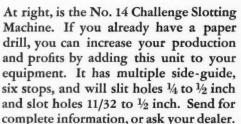
COMPLETE simplicity of operation—amazing speed—flexibility of production—high quality work—and pronounced savings . . . these are a few of the "reasons why", the important factors that make the Challenge Paper Drilling Machine an outstanding value—a worthwhile investment for any shop.

With a Challenge Paper Drilling Machine, you can reach out after a greater volume of business—add to your earning capacity—and get the orders on a close price basis. This machine turns out work in one-eighth the usual time—permits drilling of as many as six holes (more on special order) in as many positions at one setting—is portable, safe, and sturdy—automatically ejects chips—and is efficient on long or short runs.

The table is moved up and down by a slight foot pressure, leaving both hands free to handle paper and operate the multiple side-guide. Stops can be set at any position within the range of the machine with a minimum spacing between holes of 0—an exclusive Challenge feature. The drill cannot clog.

Investigate every timely advantage of the Challenge Paper Drilling Machine—write for prices and illustrated data today!

At left, is the Challenge Paper Drilling Machine with the Challenge Slotting Attachment which makes the machine a Combined Drill and Slotter. You can change from drill to slotter or back again in less than three minute. Write today for full details, or see your dealer.







THE CHALLENGE MACHINERY CO. GRAND HAVEN - - MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

200 Hudson Street, NEW YORK



Bight of Way



RAG CONTENT

WALL STREET BOND

OLD BADGER BOND

ENGLISH BOND

NEW ERA BOND

RIGHT-OF-WAY BOND

OLD BADGER LEDGER

CREDIT LEDGER

BATTLESHIP LEDGER

FOX RIVER PAPER COMPANY

A P P L E T O N · W I S C O N S I N

Years A Continuous Reader! BUYS FROM THE INLAND PRINTER ADVERTISERS A REMARKABLE, UNSOLICITED RECOMMENDATION!

THE INLAND PRINTER helps printers in a variety of ways. They use both editorial and advertising columns alike.

THE INLAND PRINTER furnishes printers with a constant flow of usable ideas and inspiration for more sales.

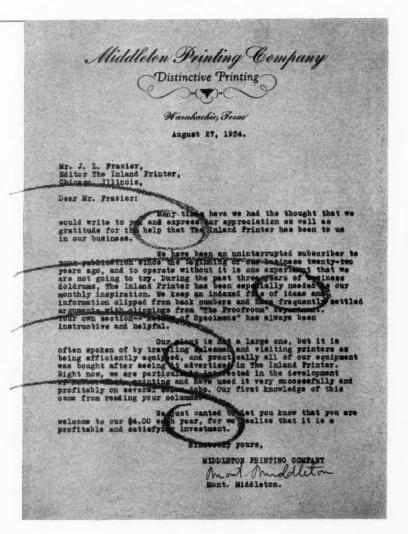
THE INLAND PRINTER is the buying guide used by many printers in buying all of their new plant equipment.

THE INLAND PRINTER is a satisfying investment to readers.

*

It's an Old, Old Story

to friends like Middleton that The Inland Printer is a full-time partner, giving real service, and on the payroll for only four dollars a year! That is why other printers, like Middleton, buy most or all of their equipment and supplies from advertisers in The Inland Printer—The Inland Printer carries the ads of leading manufacturers regularly, a service of prime value in itself to printers. Rates on request.



The Inland Printer

205 W. Wacker Drive, Chicago, Illinois

Memo to Advertisers: "It's in THE INLAND PRINTER" is half the sale

STREAMLINED

BOND PAPER FOR 1935 BUSINESS



HAMMERMILL BOND for 1935 business differs as radically from that made in earlier years as today's "Zephyr" train differs from those early "Moguls."

From mill equipment to merchants' service; processes, production and distribution have been "streamlined."

The improvement starts with a new forced circulating system in the Hammermill digesters which has made possible a more efficient cooking of the pulp. The improvement goes on through to finishing, storing and shipping.

The NEW white is whiter; the sheet is snappier, and yet now, as always, Hammermill Bond is the Quality-Utility Business Paper, which has been the standard for over twentytwo years.

This bond paper of tomorrow, at its present moderate price, is the most available of all bond papers.

Use HAMMERMILL BOND generally and you will find its use cuts down the sales resistance of buyers and smooths the road for your pressmen.

HAMMERMILL BOND

THE QUALITY-UTILITY BUSINESS PAPER

Another sales speeder—the fact that you can get envelopes to match Hammermill Bond—white and 13 practical colors, available through 130 paper merchants.



HAMMERMILL PAPER COMPANY, Erie, Pa.

Please send me a copy of the new Working-Kit of Letterheads and Business Forms on Hammer mill Bond.

Name

Position

(Please attach this count it ess leter 1)



– but Gilbert buys only clean, new cuttings

RESOURCE BOND

And the other fifty per-cent of RESOURCE BOND fiber structure is made up of the best purified wood-cellulose fibers. It is these first quality



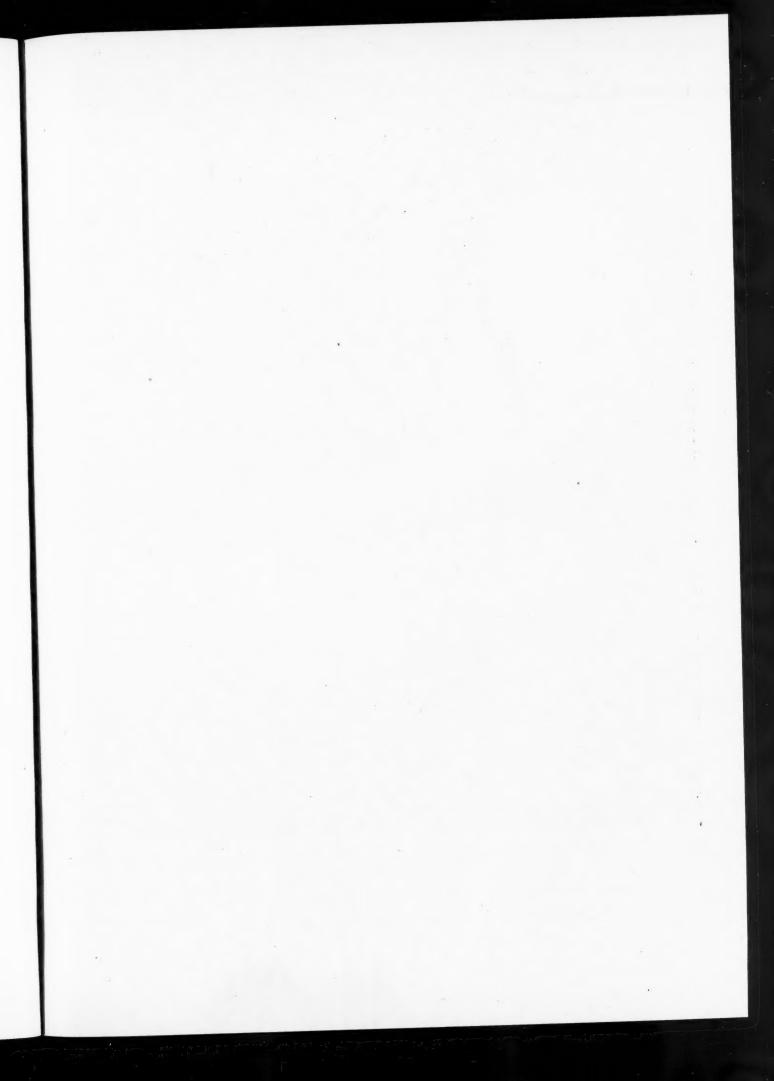
fibers combined with the best of paper craftsmanship that gives RESOURCE

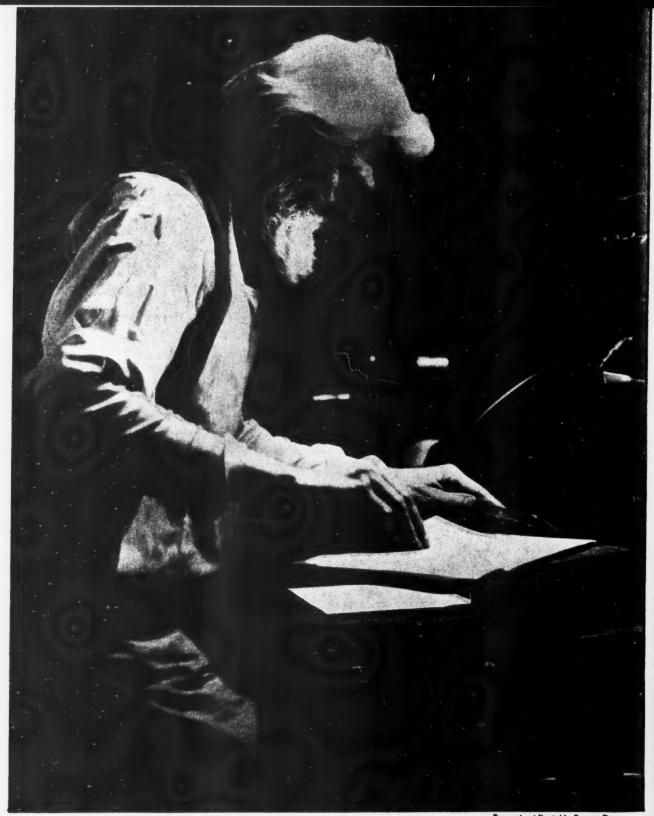
BOND its exceptional quality. Always keep a supply of it on your stock shelves.

Other Gilbert Papers are:

Dreadnaught Parchment · Lancaster Bond · Valiant Bond · Radiance
Bond · Avalanche Bond · Dispatch Bond · Dreadnaught Linen
Ledger · Old Ironsides Ledger · Dauntless Ledger · Entry Ledger

Gilbert Paper Company menasha, wisconsin.





Engraved and Printed by Rosenow Co.

Symbolic of the year's end is this photo of an old printer, since deceased, made with sympathetic understanding by Lewis W. Hine, shown recently in "Today"



The wave is breaking on the shore,
The Echo fading from the chime,
Again the shadow moveth o'er
The dial plate of time.



-WHITTIER





The Inland | Ilied industries. | Printer | Pr

The leading business and technical journal of the world in the printing and allied industries. Published monthly by The Inland Printer Company, Chicago, Illinois. + J. L. Frazier, Editor

January, 1935

New Markets Are Necessary

Is the Graphic arts going to fold up and confess that its honored status as the mother of progress has been undermined permanently, and also that its work of promoting human progress has been taken over by a blatant stepmother? Or, is it going to fight its battle out with sound argument and logic, and force an intelligent recognition of the fact that no market can be successfully seeded, cultivated, and made to produce the desired crop of orders without a judicious and generous use of graphic arts stimuli?

This subject of how the graphic arts can increase its business is the most outstanding and vital problem before thousands of executives today. It is the key to the immediate and future success or failure of the

great printing industry.

But the average salesman going about his daily grind of trying to obtain orders to keep the men and equipment busy, aye, 10,000 average salesmen calling upon purchasing agents and the regular run of printing buyers, will never be able to sell to the advertising public a true consciousness of the place of graphic arts media in the business of shaping up public thought and of influencing public action.

Sales managers, too, and the houses back of them, are in many cases pretty weak in developing a sales policy. In their scramble for business, the common practice of the house, the sales manager, and the boys is to go after such existing business as they want—or think they can pry loose.

They follow what looks like the path of least resistance (albeit, it usually develops some nasty resistance). Or the sales manager permits his staff and artists to get up elaborate plans and dummies to be used in competition with a lot of similar elaborate plans and dummies created by competing printers and lithographers, all in the hope of landing an order which Walter J. Phillips, printing engi-

neer, offers the basis of a plan

to bring about lasting progress

for the graphic arts industries

may or may not exist.

Another policy is to advertise for established sales-

men, men who have accounts, and who can bring them along. If keyed advertising does not attract men with business to bring, then the "grapevine" is used—indirect contact and subtle baiting through the good offices of a third party.

The graphic arts is not going to dig out by any of these worn-out and threadbare policies; neither is it going to revive by haphazard effort of one kind or another;

nor by poking the surface here and there in the fond hope of turning over something valuable some day.

It will take positive, not negative, action to put the graphic arts back into its rightful place in the caravan of the world. The devising and carrying out of such a plan of action is no mean task. It calls for vision, for imagination, for conception, for energy, and for practical ability and also

experience. In short, it calls for the abilities credited to a master salesman.

There are two general methods of increasing a crop of anything: By more intensive, perhaps by more scientific, cultivation; by planting in new land. The graphic arts seldom employs higher cultivation, and it practically never explores new land. There is apparent in the industry a feeling that its sphere of influence and of usefulness extends about so far, and that beyond those limits it is foolish to penetrate.

Other industries, many of them not nearly so large nor so commercially important as the graphic arts, spend much time, effort, and money in pioneering, in investigating new fields of activity, and in developing

them if they show signs of fertility. Many industries maintain elaborate research departments and laboratories for seeking out uses for by-products, for the creation of new products, and for finding fields in which successfully to market these new products.

Just as a simple, everyday example of what can be done in a new field when an old field becomes temporarily sterile: A large concern, cutting timber and selling poles to telegraph and telephone companies, found its market fading. The com-

pany had to go on; poles must be sold, but where, and to whom? Someone's brain functioned, thought of the now-popular log cabin as an outlet for poles. The market was canvassed, found to be receptive. A financing plan was set up; poles were cut down, shaped, grooved, and tongued for building the cabins; building plans were prepared, attractively illustrated. The sales force went into action; enthu-

siastic buyers were found; the thing has gone over! The log cabins are being sold at prices from a few hundreds up to thousands of dollars. A new field for a product that old buyers didn't want any more. New life for a dying industry.

The graphic arts recognizes today the value of research; but its investigations and the data it has compiled have covered only mechanical operations. A splendid and very valuable work. As the most recent instance of this investigatory effort, the fifth congress of the technical experts in the printing industry, held in Philadelphia October 8 and 9, 1934, formed the Graphic Arts Research Bureau, and the stated object is "to act as a clearing house for graphic arts research, and for the collection, correlation, and distribution of research information pertaining to the industry, and for the sponsorship of research work."



These pages offer a new thrill for printing leaders eager to find a real road out of depression. Here is offered a plan which might open vast markets, many as yet untouched, to unlimited and new printing uses



But, as increased business is the paramount problem before our industry today I would offer the following plan for earnest consideration and adoption:

Let us keep in mind the research and laboratory work being done by other industries for the purpose of opening and supplying new markets. Let us also keep in mind the graphic arts own research work, and apply the same principles that it has applied to the mechanics of the industry to the business-building angle.

Let us set up a Graphic Arts Institute. Let it be at least national in scope, and, because of Canadian and Central American and South American connections, it should be international.

The Institute should combine in its organization every division and every subdivision of the graphic arts.

The object of the Institute should be to discover and to study the many uses to which the present and the possible products of the several branches of graphic arts may be applied in all fields of human endeavor for general advancement.

It should act as a business- and salesresearch bureau, to find markets, and to discover the most effective methods and policies to be pursued in the development of those markets. This work of finding markets should embody the whole of the American continent.

It should carefully analyze the most fitting place for the use of all graphic arts products in the fields of education; in all present and possible fields of advertising; in every branch of industry; in all recreational and amusement localities, places and enterprises; in the development of localities and places; in every field of banking, finance, trust, and investment, and in the fields of science, inspiration, religion, and sociology. In fact, in everything.

It should study for the industry all the proposed methods of increasing the purchasing power of the public. It should point the way for the industry to capitalize on such national recovery efforts as home and housing plans of the administration. It should study and help forward every effort for speeding up consumption, and for stimulating a quicker flow of money.

It should sponsor campaigns for the wider use of books and other printed products; and for a wider extension of our educational systems to all classes and all ages of the peoples of the Americas.

It should compete and/or coöperate with other industries for its share of increased purchasing power.

It should study the promotional methods and requirements of all industries; the logical markets for each industry, and the most effective seasons, methods, and media for reaching and selling those markets; to the end that the graphic arts may be properly placed in every selling and merchandising campaign. This one function alone would, I believe, enlist the hearty coöperation and support of advertising agencies.

It should act as an informative and educational bureau to create a broader, more intelligent, and more receptive consciousness in minds of those to whom graphic arts products in any form would be beneficial as to why and how and where certain of its products and services would be definitely valuable. In other phrasing, it should constructively sell graphic arts to those who should be benefited by it.

It should harmonize the place and fitness of each branch of the graphic arts into the whole picture of adequately, properly, and most effectively supplying the real needs of the markets. It would thus more effectively serve the interests of its patrons, and at the same time eliminate many silly and costly clashes of interests.

It should carefully post the buyers as to what they should buy, what particular form it should take, how many units they should buy, when the market should be attacked in order to get certain results. And the why and the wherefore for all its recommendations should be given.

It might, therefore, well act as a clearing house for national credit and practices.

It should be a source of information on all matters pertaining to sales, to markets, to market requirements, to sales helps, to sales resistances, to color preferences, to chemical, light, and heat effects, to the best means and methods of approaching each market. It should be able to advise on financial and moral responsibility, and on what terms and conditions to sell each class of buyers in any country.

It should know the best seasons to seed and cultivate each market and what tools to use. It should be posted as to how each market has been cultivated and served in the past and present, and with what results.

It should be a reliable compass and guide to the graphic arts, to the manufacturer or sales organization which desires to reach a market, and to the users of all kinds of printed material.

So much for the international effort to permanently increase graphic arts business and to give the whole industry its proper place in the respect of the people who, too often, accept it with the same nonchalance as they take their breakfast cereal, forgetting its tremendous importance to every phase of human life.

Now let us consider some of the things that individual concerns may do to increase business, so, make them remember.

Concerns of any size should organize a business-development council. Such councils should be composed of every person in any way connected with sales effort. The duties of such councils should be to make a thorough study of (and to continually study) every industry within the concern's natural sphere of influence—for the purpose of learning what printed matter they

Detroit Printers Form Research Group

The first glimmering of a project such as that suggested on these pages is now under way in Detroit, where a group of salesmen, small printers, and a few of the larger shops have formed the "Merchandising Research Council." Its prime purpose is to bring together buyers of printing and producers for mutual discussion of the problems of printing users. No selling will be attempted at meetings.

Buyers will be invited to lay before the council their particular sales problems, their marketing questions, and to ask for suggestions. Others, who have had experience in similar cases, may offer solutions for general consideration. In most cases, the printers present will work up such ideas, or their own offerings, and call upon the printing buyers. Where the proposals satisfy the prospect, a sale can naturally be anticipated. By avoiding the "We're looking for customers" angle, the group also avoids scaring off contacts.

The group plans on mailing a folder to the 100 new firms which start in business each week, inviting heads of the new companies to take advantage of the help the "Merchandising Research Council" can give. It is felt that this will be more economical than if all of the printers had to call upon all such new concerns and make a complete sales presentation. If only a few accept each week, the printers say, it will still be worth the effort.

The group is a part of the Master Printers Federation of Michigan, but membership is open to all desiring to attend. It is obvious at the plan, as it stands, but scratches the surface of the greater proposal suggested here, but it at least indicates that the Detroit printers recognize the need for such effort to develop business. It should encourage swift consideration of Phillips' plan elsewhere.

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cer us sh co in eff do use and *should* use in the conduct and development of every branch of manufacture and sales. They should study in similar manner and with equal thoroughness the requirements as well as the possibilities of every individual and every institution that may or should use graphic arts products in any shape or manner.

Such councils should meet frequently and for a sufficiently long period to properly cover the job. They should also be able to snap into action at short notice when anything of value comes up.

Such councils should consider any and every form of printed matter which would be of value to any and all industrial, mercantile, or other concerns, organizations, institutions, and individuals within their orbits. They should put their suggestions into intelligent shape, and then decide on the most acceptable method of presentation, the best man to make the approach, and the kind of support to give him.

Members of such councils should keep in close, friendly touch with the proper departments of every manufacturer, to the end that they may learn quickly of any new product that is coming out, of any change of design or shape that is contemplated. New products, and every change in design, call for the services of graphic arts in one or more forms.

These councils should keep in close touch and coöperation with the national Institute, giving results of their own experiences to the Institute and drawing liberally from its fund of research and information.

Every member of such councils should submerge individual glory in the success of the organization. A council should function as a well-groomed team for the creation, development, and the security of business. Individual domination by any of the members would be fatal.

In a word, these business-building councils should do locally for their own concerns things precisely similar to what the national Institute would do on a bigger, broader scale for the industry as a whole.

If these councils function properly, they should be well informed about everything there is to know about every concern and about every bit of business which exists or might be made to exist in their respective territories. They should have a well defined picture of what each industry and each concern could or should use; what they should use it for, and how it should be used. They should also know the personnel of every concern and organization, whom to call on in each instance, and how to make the most effective contact.

Remember the story of teleg aph poles and log cabins. What one can do, another can do, provided he has comparable horse sense and horsepower.

A Responsibility a Pledge of Leadership

Today, at the beginning of a New Year, we thank the Printers of the World for their good will.

Each day as we look through the mail, or meet readers personally, there is intense gratification in being told that THE INLAND PRINTER has been and now is the tutor, companion, and business partner of so many men in this great Industry.

We are grateful for sustained interest, appreciation, criticism, suggestions that have helped maintain Leadership of THE INLAND PRINTER through Peace, War, Prosperity, Depression, and back again to a smoother highway leading to peaceful prosperity.

Through these years, editorial styles have changed. Advertising pages have become newsier and more attractive. THE INLAND PRINTER kept abreast of the times, and the Industry chose it as the Leader.

There were times when it fought for the Industry's good, and seemed to stand alone, for that which is best is not always at once apparent. It has pioneered adoption of new methods and seen them accepted.

A dependable measure of any trade journal's value to readers is its subscription-renewal percentage. For many years THE INLAND PRINTER subscription-renewal percentage has not only been highest in the printing trades—as it is today—but one of the highest in the entire field of business-paper publishing.

Today, THE INLAND PRINTER subscription-renewal percentage has climbed to 79.55 per cent—a new high, higher even than 1927, 1928, and 1929, when money was easy to get and freely spent. This shows that men who bought in flush times bought again in 1934. Others who had not bought before were impressed with THE INLAND PRINTER'S value. They joined the family of readers. These facts constitute the Industry's vote of Leadership.

But that Leadership involves a responsibility. Our plans for the coming year include a pledge to readers and friends that THE INLAND PRINTER will maintain its Leadership by continuing to serve you so well that at the end of 1935 you will again say it has been your companion, tutor, or business partner, and will again choose it as the Leader.

Help Buyer to Understand Costs and Sales Totals Will Benefit

By FRED MERISH

"VALUES are Greek to many printing prospects simply because they do not understand technical details influencing the printing prices upward or downward. Telling them about these technicalities quite often goes over their heads," said E. J. Yerg, of Yerg, Incorporated, Belleville, New Jersey.

'We take the Greek out of our values by taking prospects behind the scenes and translating into understandable, non-technical English the reasons why our printing prices must be right. We show lower estimates must mean either lower-grade workmanship and materials, or the printer does not know his costs, which makes it dangerous to trade with him in the long run.

"We take a prospect into the plant and show him that our equipment comprises the latest time-saving devices and presses, that he is therefore not paying a high price for obsolescence. We point out that the plant is equipped with devices to control production, thus eliminating waste because of any off-registers, re-runs, excessive press time, or over-estimated lockup time.

We overlook no details in our interpretative sales talk, even discussing rollers and showing the prospect that the rollers we use are of the highest quality soft rubber, with tough outer sleeve, giving just the right tack to do first-class work, that they are economical because they do not shrink, swell, or deteriorate quickly. Just a minor detail probably, but essential to the

In short, we translate all our printing prices into good workmanship, efficient service, and low production costs, not by telling the prospect in general terms about these things, but by showing the prospect how we work on an order, taking him in



Printing values are all Greek to the average printing buyer until translated into language he understands by modern, interpretative salesmanship. A printer must see himself with his prospect's eyes

Alert salesman translates machinery and methods into language which has meaning for every buyer

the plant and thus convincing him that our equipment may be handled with a minimum of men, that it takes up minimum floor space, thus cutting cost to the bone. Modern printing equipment is reliable and enables the printer to know his costs.

"Printers with old-time equipment cannot know their costs with any degree of accuracy, because the loss hazards are too great, consequently, they cannot give the values offered by printers who utilize the most modern presses and accessory equipment. We use modern equipment and capitalize it by making it help us close sales in conjunction with interpretative selling.

In passing over the estimate, the mere statement that the price quoted is the best obtainable for the quality work produced, is not convincing enough to get the business at all times. We try to show a prospect how and why we arrived at the price, and how and why it represents real value.

Many prospects have only a faint idea of the intricacies of the work. When they see the mass of detail that must be taken care of to do first-class work, they are usually willing to concede that we earn our money, although they may have considered the estimate too high. When we point out the many devices and machines necessary to do the work efficiently and rapidly, they do not begrudge us a fair return on the investment. It takes interpretative salesmanship to do the trick, otherwise, it is all Greek to them.

We also translate into understandable, non-technical English the values behind the paper, we show that it combines quality, utility, and economy, that all difficulties connected with limp, unwatermarked, cheap bond papers are avoided, that it is spotless, eraser-proof, rugged with a lintless surface, or whatever the case may be.

"We do not sell printing as so much type on paper for so much money. Whether it is costly color work, a broadside of big bleed halftones, or the ordinary run-ofthe-hook stuff, we interpret values behind our quotations so that the purchaser can clearly see the makeready behind the estimate, without cluttering his mentality with a mass of unintelligible, technical verbiage. Interpretative salesmanship and high grade materials, with modern equipment make an ideal combination for obtaining good-value prices for good-value printing."

Railroad Standardizes on One Type

And Proves It Pays!

By JOHN CLAYTON

Huge task done without confusion and includes all printing, posters, boards. Idea can be adapted here

FORTY MILLION COPIES of leaflets, handbills and pamphlets (the work of ninety printers), all standardized. Add to this the vast number of time tables, station signs, hand-painted special-train posters, signs on buses and trucks, bronze and enamel letters for a thousand outdoor uses, all in the same standardization. Then one gets an idea of the tremendous task which confronted C. G. G. Dandridge, advertising manager, London and North Eastern Railway, of England, when he started out.

Possibly never before in history has a series of type been so signally honored as was Gill Sans, designed by Eric Gill, the world-famous sculptor, for the Monotype Corporation Limited, of London.

A comparison of lower-case letters, being enlarged from twelve-point, was one of the ways in which the L. N. E. R. investigated various sans-serif alphabets. Many students who undertake this comparison have said that the question "Why Gill Sans?" is answered by the distinction this type enjoys of seeming to be monotone in weight while remaining true roman in its form. But this great railroad uses capitals alone on its station signs and destination boards, so the monumental effect of Gill Sans capitals, with the famous capital R, became a deciding factor in his decision.

It took nearly a century for the London and North Eastern Railway to become a centralized system of transportation. All of its locomotives had been painted a uniform green, in distinction to varied color effects of the Great Northern, North British, and the rest. The renowned posters of the line, zealously sought by collectors all over the world, had served to further bring the railway into the public conscience. On succeeding W. M. Teasdale, Dandridge saw further possibility for improvement in typographical reform.

"Why not have a standard type for all our literature and display?" pondered Dandridge. With characteristic energy, action followed a decision not merely psychological but also economic.

The "Holiday Handbook," for example, is printed by five or six different printers, the signatures then collated and bound. Assuming that the dictum on each to be that it "look modern," choice of type being

flexible, and that this were extended to all of the railway's publicity if the preparatory work all had to be done in its own offices at Marylebone, it would have occupied the continuous full time of fifteen layout men!

So standardization to a single face, rather than specifications for style and quality, became the heart of the reform. Reasoned Dandridge: "Give me one distinctive type face, simple, free from 'artiness,' practically foolproof, and style to a great extent can look after itself." He realized (what not every advertising manager has become aware of) that the choice of a good type face is the heart and soul of a typographic reform. He knew that, given such a type face, little additional reformation would be needed, care always being observed to rule out inappropriate decoration, arbitrary boxing, column shaping, underlined italics, and so on.

(Here is the point where big printing buyers will be interested in Dandridge's attitude and policy.) Of course, it took real courage to decide upon sans-serif for use

AN ACCOUNT OF THE

L·N·E·R

There may be, among our readers, certain professional typographers who have from time to time undertaken to "modernize" a piece of printed master. If they went about it in the most enjoyable way: If by slanted settings, clever photomontage or aupreposed colour they exercised the finest discrimination, so that the work would look crips and clean without being dull or vulgar; then they may wall be under the false impression that they are dealing with typography in a XXth century fashion. If so, they are deceived by the superficial appearance of the type faces and materials they use.

Exercising nice judgement and good taste in regard to a particular printed job is a very ancient exercise. There is no such great difference between a copper-negreved illustration and a half-cone on calephane as there is between the thought-out, specially designed, job and the one which has been put together on formula of mass production. Nothing that happens to one booklet, or even to 20 booklets each apacially designed by an adroit typographer, can be of much economic and practical significance to the printing craft co-day. But when a vast railway system contrives that 10,000 different booklets, leaflets, and other pieces should be almost automatically designed (or say constructed) well and in a reacognizable unity, over many successive years; when basic rules of type logic are thought out by one of the largest print-buying Companies in the Kingdom in order that no time need be spent on special planning to get an efficient and even beautiful result; then the result is extraordinarity significant.

The fact, is that to-day the majority of printed pieces are either not specially designed at all, or are laid out by people who have no time to stop and reason about the purpose of a job and what will or will not be perfectly suitable and perfectly in taste, in a decade of changing tastes. And another fact is that most modern businesses give out work to a number of different printers, and find it valuable to make every one of their printer presentatives so consistent in style with every other one that the wholf collection builds up a concrete image in the consumer's mind.

In short, it is not a particularly "Hodern" thing to entrust a piece of printing to a reliable printer designer. It is sansible, but there is nothing new about it. The new thing is as recent as the emergence of the modern business organization—chat highly departmentalized, impersonal machine for producing and distributing goods or services which has in many cases replaced the old idea of a business as trade cented on be represented by

It must be remembered that the large, highly mechanised businesses are not, numerically, in anything like a majority to-day. Neither are the large contract printers typical of most printing offices. If the bulk of printing orders came from vast organisations using many printers; if the average printer dealt with hundred-thousand runs; then the question of type standardization would be of universal inserses. That is not the case. Fortunately for the craft, there is and will always be a chance for the printer to help guide most of his customers in matters of design—and to exercise his creative impulse in doing it. But if there were only half—adozan firms in England big enough to be forced to impose standard rules on their printers, a study of one such firm's methods would still be particularly appropriste to a "Twentieth Cantury Printing Number".

WHY TYPOGRAPHIC REFORM? In the old days, when a printer had one face of type in the various sizes, and very few varieties of printing to do, the tradition of the conventions was strong enough to give, any job decency; or at least one could say that a thousand temptations to typographic vulgarity had not appeared. To-day that is not the case. There are very many brand-new ways of doing the wrong thing typographically. There has been a serious and widespressd arts and crafts revival, which in its first ten years did more harm than good to machine-produced commercial printing.

revival, which in its first ten years did more harm than good to machine-produced commercial printing.

Looking at the rows and rows of docilé machines in any modern factory, one is reminded of the sombre and recurrent folk legend of the peasant who found a wishing ring, He did not find with it the experience, the unerring judgement, the utter discipline which would alone make such a discovery valuable; no, the least and most casually expressed desire was carried out in the twinkling of an eye. And when one saw, a couple of years ago, a booklet cover photographically printed to imitate the sort of

Page in Gill Sans from brochure, originally published in British "Monotype Recorder," regarding the standardization on one face, described here. It can be done by any firm with any other type face

on such a vast scale. Many of his colleagues and subordinates either had to be forced into coöperation—a thing impossible in a famous dignified company—or else had to be "sold" so thoroughly on the idea that enthusiasm would follow naturally.

The picture painted to them by Dandridge was that of a passenger being jostled on a crowded platform on a winter ments, demand special kinds of paper and handling in printing—the sans-serif is a standard type for many different varieties of commercial printing and a variety of paper surfaces. Stripped for action, as far as glance-reading goes, it is the most efficient conveyor of thought. (In the case of certain booklets, Gill Sans was then supplemented by suitable serif faces.)

Then came the gigantic task of standardizing all the time tables. In some cases, contracts running for several years were in force, and consideration had to be given to printers whose estimates were based on the standing forms. This obstacle Dandridge surmounted by assuring the ninety or more printers that no chopping and no changing would be done for years ahead—by con-





Before (left) and after standardizing of type. The poster on the left was set in wood and metal type; the one at right is exclusively the Gill Sans design

evening, trying, with one eye on the station clock, to verify the connections of a given train; of another passenger running his eye over about fifteen excursion leaflets printed by fifteen different printers; glancing from them to the station announcement, to the destination board of the train, to a sixteen-sheet poster issued by the company—and being given, in every case, a sense of continuity and consistency, a sense that something had been said to him with maximum clearness and simplicity, and a minimum of distraction.

Dandridge's contentions were based upon the axiom that the simpler a thing is, the more generally applicable it will be. Serifs, which are capable of different treat-

The first practical trials of Gill were in the form of newspaper advertisements that included small time tables. This was in itself a severe test of printing quality and legibility. Next came the gradual standardization of the hundreds of cheap return leaflets, excursion handbills, and the like.

On these, there had been a rather confusing variety of ornamental borders and ornaments. Graduated rules, cast on the monotype, began to take the place of these irrelevancies. Soon it was apparent that Gill Sans lent an automatic dignity to a handbill as long as it was left alone—grouped in words in logical order without straining after decorative effect. Note the specimens shown here.

vincing them that his railway had a real, lasting enthusiasm for Gill. He followed this up with the argument that once his company started using it, others would follow suit—that soon Gill Sans would be a permanent and active type in the shop.

The time-table problem settled, attention next was given to that mass of literature ranging from dining-car menus and hotel stationery to announcements in the steamer cabins and company reports. Then there came the difficult problem of educating a generation of letterers to use the Gill Sans capitals on station announcements, handpainted posters, bronze and enamel signs.

A dramatic feature of the beginning of this last effort came when Eric Gill, the

The Ic and Printer for January, 1935

type's designer, not only himself painted but attached the name plate to that most famous of all crack trains, the Flying Scotsman. (We understand that the artist's fee included a ride on the footplate non-stop from London to Edinburgh!)

The good work still goes on. Even temperamental fellows such as the poster artists are learning that the neutral Gill Sans is safe to use as lettering with almost any pictorial effect.

It was truly a gigantic effort. But it paid and is paying! Today a traveler entering King's Cross or any one of the 2,000 other

Tourists Create a New Industry And Market for Printing

By WALDON FAWCETT

* WHEN YOU CONSIDER all of the circumstances that are involved, it isn't at all strange that not very many printers have fully sensed the profit-possibilities of one of their newest markets. Most all printers

ter-day graduation of the service to more ambitious levels of physical facilities and catering capacity. In its modest beginnings, the tourist home was almost invariably the residence of a private householder who sought to capitalize the single spare room in his dwelling by taking "paying guests." Many establishments of this type persist and furnish their share of printing orders, albeit of modest proportions.

Meanwhile, the march of progress has evolved a new generation of tourist homes, and housed frequently in buildings erected especially for the purpose, and containing anywhere from six to, say, a dozen sleeping rooms. Individual, locked garages are provided. And, yet much more capacious, the "camp" of one- and two-room cottage units

must be considered.

Probably no class of printing known to commerce is as completely "decentralized" as the small work for the wayside tradeto include the rural restaurants along with the lodges. The circumstance that a majority of the orders are small, combined with the lack of long-range solicitation, is resulting in the automatic allotment to each local printer of his share in the business. On the other hand, the printer is absolutely free from the competition of other mediaunless, perhaps, it could be that of the sign painter. Even if the highway host could afford to buy advertising space in newspapers, the medium would not contact his prospects. Radio is useless. Direct-mail circulation is useful only to a limited extent. Other forms of direct distribution, notably first-hand circularization, are virtually the sole dependence.

For all the narrowness of the selection of advertising vehicles there is no disposition among the wayside fraternity to confine themselves to the dodger and handbill species. On the contrary, there is a deepening realization (which printers may further) that one of the principal functions of the cottage-camp and the tourist-home announcements is to serve a reference purpose, perhaps to be preserved from one year to another. So we see, lately, a decided trend in this quarter to the use of a better grade of printed matter. For example, the business cards and folders on good stock and, in some other instances, with colors.

An encouraging sign, from the printers' standpoint, is found in the growing disposition of the wideawake highway hosts to



Eric Gill (left) got a ride on the "cowcatcher" as part of his fee for painting and attaching the name plate on famous engine. C. G. G. Dandridge is at right in group celebrating completion

stations of the line—when boarding the "Vienna" or other L. N. E. R. passenger or freight vessels-or taking a ride on any of the company's coast-wide network of buses-is able, as it were, to hear the L. N. E. R. talking in one recognizable voice.

It is a crisp, unsentimental voice, that can be raised or softened by the weight of the letter. But, above all, it is recurrent. It sets up a rhythm in the mind. One rap of the knuckles on a table may be accidental; two raps are significant; three or more raps with equal intervals between them, or in recognizable groups, do what no confused collection of noises could do, they set up a rhythm. In standardizing its typography, the London and North Eastern Railway has not only made possible a number of economies, but has given the public at large a visual image of one "group personality" which is more valuable than the emeraldgreen livery borne northward by the iron dragons of King's Cross. Its value will become more apparent as time passes.

have not made any real effort to get printing orders from the proprietors of cottage camps and tourist homes.

Few have done any missionary work to cultivate demand by educating the roadside hosts and hostesses to an appreciation of the aid of printers' ink. But, lately, the potentialities have loomed too large to be

ignored any longer.

Several developments, all of which are a matter of recent months, have combined to expand, as an outlet for printed matter, this offshoot, or alternative, of the hotel business. Now to begin with, there is the sheer growth of the wayside hostelry industry. Dotting every section of the United States area are, literally, tens of thousands of establishments for overnight accommodation of motorists. And so, along with this multiplication has come a sharpening of competition which has been, of itself, the best incentive to the use of printed matter.

Even more influential in recruiting customers for printed matter has been the lat-

employ, in their printed matter, line or halftone illustrations of their establishments. Those not directly on main roads are also using small maps to indicate location and avenues of approach. Eloquent, too, of awakening advertising spirit among the latter-day converts is the practice of providing private picture post cards, featuring the hostelry, which guests may mail to friends or to acquaintances who are to traverse the same route. Printed salesmanship now has an additional task with that considerable number of wayside establishments which has taken on sidelines-giftshop items, antiques, local handicrafts, and home-made jellies, jams, and preserves.

After all, one recent development is outstanding as a factor in the persuasion of the use of printed matter by the highway clan in larger editions than have heretofore been customary. The new departure consists in invasion of the "chain" idea. Of chains, in the sense that the term is applied to linked stores, the highway field is barren. That is to say, there are few multiple enterprises operating plants more or less widely separated. But, primarily for purposes of publicity, the more energetic highway hosts are banding together in the loosely knit coöperative organizations, taking their cue, perhaps, from the chains of hotels which have dominated the hotel picture in recent years.

From the printers' standpoint, the significance of this get-together gesture in the highway field is that it is encouraging the use of the more pretentious pieces of printed matter, as well as larger editions. Chain members, by the reciprocal arrangement, pass out one anothers' advertising and, in some instances, exchange "introduction cards." Most noteworthy of all the media mustered by these various voluntary chains is the "Tourist Guide" or the "Approved List of Dependable Stopping Places," which is distributed free at all the places listed within, and sent out by mail upon application. In some instances, these directories are non-profit undertakings that are financed by contributions of the members, whose establishments are enumerated by states and geographically. And in other instances, the pocket guide is published by one operator, who obtains preferred space for his own announcement and reimburses himself wholly or in part by the sale of display advertising space in the body of the guide or special editions with individual imprint on the cover.

Enjoys Specimen Review

I enjoy Specimen Review more than any other department in the magazine, and look forward each month to reading your criticisms and commendations.—A. E. BEDEMEIER, *The Germania Press, Chicago*.

New Books

In this department appear news of recent technical books of value and service to the printing industry

Makes Budgeting Easier

Every printing-plant manager realizes the necessity of budgeting his income and outgo if he is to operate at a profit, or at least break even. It has been only recently that management has taken a leaf out of the household book and learned to budget for safety's sake.

THE INLAND PRINTER has published a number of articles explaining and illustrating the basic principles of budgeting for the printer. However, the subject itself is much too big to be covered in every detail in any one issue or in a series of articles, with all ramifications.

For accountants, controllers, financial executives, and others interested in the subject, a new book is available. "Budgeting," by Prior Sinclair, a certified public accountant, consists of 438 pages, 5½ by 8½ inches, of facts and illustrations about every conceivable budgeting problem.

Chapter headings are: Business planning; essentials of budgeting; master budget; financial budget; estimated balance sheet; estimated profit-and-loss statement; sales budget; production budget; materials budget; purchase budget; labor budget; manufacturers' expense budget; selling-expense budget; advertising and expense budget; the management-expense budget; the plant-and-equipment budget; retail-merchandise budget; budget manual; budget analysis; profit-realization chart; budget reports and charts.

Working forms, charts, and many other helpful addenda are included in the text. "Budgeting" may be ordered through THE INLAND PRINTER'S book department at \$5.25 postpaid.

New Penrose's Annual Published

The thirty-fifth volume of "Penrose's Annual" has been received in this country. It is edited by R. B. Fishenden, M. Sc. Tech., F.R.P.S. The annual has forty-six articles of interest to printers, engravers, and advertisers, together with a large number of inserts presenting exhibits of the graphic arts of the present time. Among these are a facsimile reproduction from the Codex Sinaiticus, which was purchased by the British Museum.

The Limited Editions Club of New York is written up by Paul Standard and "Fifty Best Books of the Year" are described by A. J. A. Symons. Francis Meynell, a British authority on the book industry, deals

with the "Reform of the Title Page," while from the pen of the brilliant Beatrice L. Warde there is an article on "Training in Typography."

One of the inserts is a reproduction of type set on a photo-composing machine.

There is an insert which shows us the new Joanna Type by Eric Gill. There is an article on coöperative research in lithography by Robert F. Reed, Cincinnati; projectional collotype by J. S. Mertle, of St. Louis; and one by Raoul Pellissier on the standardization in photogravure, and Fred Thevoz tells the state of the graphic arts in France, while L. P. Clerc shows how they teach the photomechanical processes in France. There are seventeen articles of special interest to printers; fifteen of which are devoted to photomechanical methods, including offset. "Penrose's Annual" can be secured through THE INLAND PRINT-ER's book department for \$4.25, postpaid. The edition is limited.—S. H. H.

Print User's Year Book Enlarged

Word comes from the English publisher that the new, second edition of "The Print User's Year Book" will be published early in January. We are advised that this edition of this beautiful and helpful annual will be 50 per cent larger than the first one, and will contain considerably more actual specimens, many in full color.

Another feature is that a special midyear supplement will be issued in June, and sent to all purchasers of the "Year Book" without additional charge. Concerning itself principally with paper, rather than printing processes, this supplement still will be a valuable demonstration of fine printing. It is to be spiral bound. The "Year Book" itself will be casebound, as was the first edition.

The "Print User's Year Book" for 1935 contains 280 pages, in addition to many plates and special inserts. Both it and the mid-year supplement will have 8½ by 11 pages, indicating the wealth of information offered. The copies of the two books together, including the great increase in material provided this year, cost no more than the first edition alone did last year. "Print User's Year Book" may be ordered from The Inland Printer's own book department for \$3.25, duty and postage paid. Copies of the supplement will be sent when issued to all ordering the "Year Book," without further correspondence.



By E. W. KEEVER

WE ALL KNOW that customers are still buying on price alone in a high percentage of orders let. It is not a case of "Other things being equal, the lowest bidder gets the order." It is too often the work rule that the lowest bidder gets the order regardless of other things.

This situation has always existed to some extent, and the depression only made it much worse, codes notwithstanding. However, some years ago, one Middle Western plant with which the writer is connected was able to work out a method of eliminating price-cutting on a certain type of work. We did this by arranging on this type of work so there was only one price quoted—and that was our price. Thus we were able to get a fair price with the regular profit figured in, and not later cut in order to meet some competitor's idea.

We operate a medium-size plant, with a capacity of around \$150,000 gross sales. At this time the writer was one of the city salesmen. We felt that advertising printing offered a good field, but did not know how to go about the development of it.

We thought we ought to take a dose of the medicine which we were recommending to others, and use a little direct-mail solicitation. But what kind of direct mail would give us the most for the least?

Since we were an old firm, with a good name for quality printing, we did not need to establish a reputation as capable printers. We finally decided that the very best plan would be to go at it from the prospective-customer's angle, and say what a powerful sales medium direct mail was, and also how profitable it would be for our prospects.

Having thus established our advertising appeal, the next step was to decide physical makeup to use. Since we did not need to advertise our skill as printers, we decided to concentrate on the message and to put

that message out in the simplest possible form that would be read. That form is the Government post card.

We worked up ten pieces of copy of 100 to 150 words each, stating that the use of direct mail would be profitable to the prospect, and ending each message with a direct statement that we could be of definite help in preparing such printed matter. The different pieces were set up in distinctive but not too modern style, using different type faces, some machine- and some hand-set. We made up a list of fifty local firms with which we wanted to do business and hand

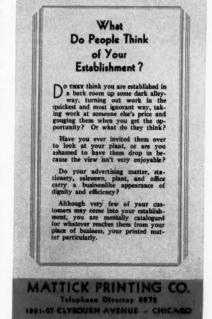
addressed the cards, having previously put the writer's pen signature on the card.

We knew that postals like this would be read. The next problem was to produce, with such a small thing as a Government card printed in one color, an impression strong enough to register favorably on the mind of the prospect. Since we could not accomplish this by the size of the impression, we did it by the frequency. In other words, we mailed the first five cards daily, then dropped to twice a week for the next two and weekly for the last three mailings.

The writer began to follow-up on the cards with the sixth mailing. Results were excellent. He was able to get into places where interviews had been refused previously, and he was able to talk about "creative selling" in such places that had never purchased anything except letterheads and invoices and factory forms. The immediate result for the first three months was \$3,000 to \$4,000 of new business, all obtained without competitive bidding, and over half secured without quoting a price.

As to the kinds of firms contacted, and the sort of work produced, we had considerable variety. In some cases, we got up the idea and carried it through entirely, buying the art, photos, and engraving at the usual trade discount, and billing the customer for the entire order. In other instances, such as small catalogs, the customer would sometimes furnish the cuts and copy, and we sold the order on the basis of knowing how to put sales appeal into the page layout, general design, and so on. In a third class of business, the writer was able to feign the ability of an author and write the copy for political booklets which ran into what can be regarded as good-sized orders.

Our first order was getting up a fourpage, 8½ by 11 selling piece for a credit jeweler for Christmas business. This ran



Typical of printers' advertising on post cards, this one is from a series which featured "Copy Suggestions" from The Inland Printer. It was a profitable venture for Chicago printer using it 50,000 in red and black, and was taken without competition. That gave us a taste of blood, and the writer was assigned full time on this so-called "creative" stuff. In this connection, it is well for a printer—or his salesman—to keep in mind that the creative part is important principally in so far as it creates orders produced at a profit.

Later, we went to a machine-tool shop and said to the proprietor, "You have a well equipped shop, but your customers and prospects won't ever come here to see it. Why not send it to them?" "What do you mean?" he asked.

"Just this," we replied. "Send them the actual photographs of your shop layout and, under each section, such as lathes or planers, give a list of all your equipment along that line. Then dress it up with an attractive cover, and you can put your shop right before the eyes of the men who place the orders for tools and dies."

The upshot was that we had a man take photos, the engraver made the halftones, the proprietor told us the names of his different machines, and gave us lists of equipment, and we produced an attractive mailing piece at our own price. Later on, we went to another shop in the same line and said, in effect, "Look at this catalog and equipment list that So-and-So got up."

"Shucks," said our prospect, "we have more equipment than this man shows."

"Do your prospects know it?" we asked. The result was a similar order, without competition. In still another case our postals had been sent to a firm making shores and ties, products used by all contractors on big construction. This man was on his toes and knew that there were orders waiting for him in all parts of the country, provided he could supplement his small force of salesmen with a *selling* catalog. We told him that we could help him get out that kind of a catalog.

In this proposition, the manufacturer had patents on certain modifications of shores and ties, with the result that while every contractor knew about them and used those things, yet this particular brand had to be explained and its advantages demonstrated.

Fortunately, we knew an engraving salesman with a mind trained along mechanical details and, between us, with the help of the manufacturer, we produced a 9 by 12, twenty-page, three-color catalog, in which every advantage by means of the drawings, cost sheets, and explanations was brought out. We included many photographs of the construction work where these products had been used, and wound up with a list of 300 contractors who had ordered these products of this manufacturer.

Later on, this account produced several thousand dollars of additional business and the original contact was only a few printed postal cards.

In another profitable account developed from the same post cards was a large realestate concern selling its lots and building houses on them. For this firm we did a very large amount of work in folders, broadsides, and booklets, writing most of them.

Then we found an engineering firm specializing in the instalation of power plants and the construction of high-tension lines. It desired prestige, and we designed for it a rich-looking booklet having a nicely embossed cover. The inside was page-size halftones from actual photographs of work done, with brief copy and a customer list.

For the local electric-light company, that was engaged in selling stock, we designed a mailing piece which folded down to the dividend-check size, and on that space we printed a dividend check, and then in the space for the name of the payee, the light-and-power company ran from an Addressograph plate the name and address of the person to whom the folder was sent. These were mailed in window envelopes and they were *all opened* by the recipients.

ANIMATED ADVERTISING IDEAS TAKE A BOW

Here are four "color spots" from the copyrighted house-organ of the Jaqua Company, Grand Rapids, Michigan, each of which serves to call attention to a printed piece the firm produces



I am a Broadside

I AM bombshell advertising. I have the punch of a giant, for use in announcing something new or important. Jaqua knows how to put dramatic power into a broadside; how to create, step by step, the mystery and curiosity, thrilling suspense, and the crashing climax. If you have an important message to put over quickly, let Jaqua show you how it can be done with a broadside.



I am a Dealer Help

YOUR goods are not sold until they move off your dealers' shelves into homes of users. In a national survey of dealers in all lines, 74 per cent said dealer helps increased their sales, 18 per cent said they were probably effective, and only 8 per cent said they noted no results. Ask Jaqua for some dealer-help ideas.



I am a Catalog

I am your most important piece of sales literature. Next to personal selling, I am your largest sales effort. I am far more than printing; I must be the best salesman you can make of paper, ink, and brains. You will find that the Jaqua organization will not only print me well, but it will put the greatest selling value into me—and that is what you are after.



I am a House Magazine

AM a house magazine, the magic builder of good will. I am stuck into coat pockets and carried home for reading there. I make friends and pave the way for salesmen. I remind your prospects and customers about your firm and your product every month. Ask Jaqua about its low-cost house-magazine plan.

We found two more profitable orders in municipal bond issues and tax levies. The city wanted to put out a bond issue to eliminate grade crossings. We managed to get on the publicity committee, and sold the idea of a booklet for general distribution to voters whose favorable ballot was necessary if the bonds were to be issued. The committee allowed us to write the copy. The result was a first run of 50,000 and an additional run of the same quantity. No other bids were asked for, and the bond issue passed.

The school board wanted an extra levy for operating expenses the following year. We again got on a committee and produced a booklet on the same basis, with a resulting large run, which was put in the hands of every school child to take home.

Enough has been said to give a general idea of how we went about securing this desirable sort of business. Today, and for the past two years, it has not been so plentiful as formerly. But big or little, it proves quite profitable.

In our case, we found that the trick was to keep down the salesman's time in writing or making rough layouts. All this time should go into the selling price, adding 10 per cent to the *manufacturing* cost on small billings and 5 per cent on large ones.

It wasn't necessary to have any special or technical knowledge of the customer's product. It was enough to know something of the advantages of advertising printing for the customer, know something about page layouts, and have the selling mind. By that we mean that he should be convinced that a booklet, folder, or catalog should be so designed as to sell in itself.

Snap!

THE PRECISION march of the King's Men has nothing on the exacting quality of Mattick printing. Here is snap to the fullest extent, the snap you need in the commodity that expresses you in the business world, the snap you need in your office for the sake of greater efficiency. No organized effort inside the office or out can reach its fullest possibilities if it is deprived of the intelligent use of printed matter. Our plant is equipped to handle your printing problems in the most modern manner. Just call us at Diversey 8872.

MATTICK PRINTING CO.
Telephone Diversey 8872

On art and layout problems, our connections with the engraver are a big help. In fact, it would be difficult to produce this "creative" work without such help. Incidentally, we have seldom found it necessary to ask for speculative rough layouts.

Some selling ideas we obtained from the Typothetae marketing service, but in gen-

Three more post-card advertisements issued by Mattick Printing Company, Chicago, utilizing thoughts as previously printed in these columns under heading of "A Copy Suggestion." Practical demonstrations that a printer's advertisement does not have to be either expensive or large size in order to be effective salesmanship



you expect it to serve a purpose . . to pay a profit above its cost. In other words, it is an investment from which you have a right to expect dividends. Your printing can do this only if it is designed and planned to serve the purpose for which it is intended . . . and to serve this purpose, it should be the finest kind and grade of printing you can buy . . . always keeping in mind its purpose rather than its cost.

MATTICK PRINTING CO.
Telephone Diversey 2872
1801-07 CLYSCUEN AVENUE - CHICAGO

eral we have been more successful by starting with a given firm and product and thus working from that.

As to the type of customer, we have had the best success with the small businesses, where we were able to deal directly with the president or proprietor, or else with an advertising manager who had other duties.

We have given this idea a fair try-out over several years, and it has proven profitable. It eliminates competition, it holds the customers, and it gives the selling printer a fair price.

And furthermore, we believe that there is going to be a lot more business sold by these methods. Business in general is entering a period of rising prices and increased production, which means fiercer competition for the consumer's dollar. Our customers are going to need every advantage they can lay hands on.

Direct advertising, with a strong selling slant, is one advantage that we printers can supply at a profit if we go at it in the right

Out!

N MANY an office, today and tomorrow, old Father Hubbard will go to the cupboard and find the shelves bare of stationery, forms, or supplies that he would have sworn were all on hand and in abundance. And then we hope he will call Diversey 8872.

We are always glad to have these emergency orders, because often they come from folks not familiar with our service, and get us new friends and customers.

We would gladly have you test our service. Our work is guaranteed to be satisfactory to the customer.

But let us get acquainted on some of that emergency work!

MATTICK PRINTING CO.
Telephone Diversey 8872
1801-07 CLYBOURN AVENUE - CHICAGO

way. Start small, go slow, watch the selling costs, experiment, and maybe you will have something practical to offset low price.

At least, that has been our experience, and it will work out with equal success for others. It has the advantage of a lower expense to be charged to customers.

What Advertising Does

When someone starts advertising, Someone starts buying; When someone starts buying, Someone starts selling; When someone starts selling, Someone starts making; When someone starts making, Someone starts working; When someone starts working, Someone starts earning; When someone starts earning, Someone starts buying.

An endless chain, so to speak, and the merchant who doesn't advertise and advertise regularly is breaking links in this endless chain.—The Intertype Corporation's "Who's Who in the Composing Room."

Delighted With October Issue

Last evening I read several articles in the October issue of The INLAND PRINTER. I want to congratulate you upon the excellent material in that issue, the attractive illustrations, the pleasing makeup, and above all, I was delighted to see the seventy-two advertisements published in the October issue.—HARVEY G. KENDALL, business manager, The Rotarian, Chicago.

Editorial

The Code to Be

T NEW YORK CITY last month, a great congress of Ameri-A can industry took a strong stand for "coöperation," and recommended cardinal points in the lineup with Government for a program of recovery and reform. Among other things it recommended that N.R.A. be continued for another year, but with considerable modification, the return of business to private enterprise as opposed to Governmental control, modified regulations for relations between labor and industry, and appointment by the President of a commission with representatives from industry, labor, and agriculture to study and recommend a program for social security.

On the other hand, there comes from Washington announcement of some salient features which the administration considers worth salvaging from N.R.A. They embrace Government supervision of codes, as contrasted with the self-government of industry, control of wages and hours, certain requirements for collective bargaining, creation of a stronger labor board, and prohibition of child labor.

In the above positions of industry and administration there are some evidences of a coöperative entente, but from the mere outlines of the respective policies it is too early to determine to what precise extent they are in complete harmony.

It seems certain, however, that the time has come when the graphic arts industries should begin to shape their courses in the direction of a modified N.R.A., certain to come from Congress soon, now-when the three great influences come together in the committee rooms.

With the reforming and refining of the N.R.A., there must follow changes in the codes. While pointing out some of the weak spots in the code, THE INLAND PRINTER has favored salvaging the good things, and when it became increasingly evident that the code would not work, encouraged steps to save what has been gained during forty years of sacrificial effort.

There are many indications that price fixing must go, including other fair-trade-practice rules; that there will be basic revision of compliance and enforcement methods so as to bring them within law and constitutional procedure. What, as a matter of fact, are the regulations worth if they cannot or will not be enforced? Code authorities are likely to receive more authority and responsibility for enforcement, a function they have lacked since the code went into effect. Control of wages and hours, with a forty-hour week probable, is certain to remain. Shortening of the workweek will be proposed, of course.

To all who may have a part in reshaping the graphic arts code THE INLAND PRINTER suggests that a simple generic instrument will be far better than the complicated, complex, contradictory one under which we have struggled toward recovery and all but failed. Make use of experiences still fresh in our minds.

Provision should be emphasized for those fundamental educational functions which are so directly helpful to individual establishments in conducting their enterprises. The industries should be encouraged by word, attitude, and deed to think of

the N.R.A. and the code as institutions which are really helpful rather than fearful. It is believable that the graphic arts industries will accept and work under a proper code, if the N.R.A., the code, and the administrators can demonstrate in actual practice to establishment and individual the genuine helpfulness of code activities and justify their costs.

Reason rather than force must characterize the revised code. The administering of it should be simple and even incidental.

The object of the code is recovery. Recovery can come only if the industries' establishments are successful and profitable. It's a big contract, but if the industries will profit by the failures of the past twelve months, a new code may be evolved which may yet bring the long deferred blessing.

Campaigns, Incorporated—a New Idea

PRINTERS, newspapers, advertising men and others out in California are having a new experience with a fellow with an idea. Hanging around the corridors and offices of the state capitol at Sacramento, picking up political news items for his newspaper, Clem Whitaker won his way into the confidence of

hundreds of public men and aspiring politicians.

Not so many months ago, when political affairs in California gave promise of much confusion, if not chaos, Whitaker conceived the idea that some of the candidates for public office might welcome a manager who would do the whole task of running their campaigns to successful conclusion in election. Campaign speeches, pamphlets, and advertising, as well as all other forms of publicity were written in the editorial rooms of Campaigns, Incorporated. The purchasing agent placed all contracts for printing and advertising. The publicity man handled the newspaper stories and other forms of publicity. Every phase of the campaign-organization, advertising, publicity, and financing-was handled by the unique corporation on the retainer paid by the candidates.

Campaigns, Incorporated, pays no commissions, nor are any demanded from printers and newspapers. On the contrary, as an evidence of good faith and credit, checks are sent out in advance to the newspapers and printers given business, with the announcement that copy will follow; that the checks are to

apply on account.

This resourceful newspaper man, who knows newspapers, printers, and politicians, and the weaknesses, shortcomings, and misfortunes of them all, has hit upon a scheme for cashing in on his knowledge and experience with them. In the state's recent primary election, Whitaker put over all three of his candidates—the real test of the idea.

Once again a fine example of what a man with an idea can do-of what may be done by the man who believes in himself and his ability to do something that may never have been done before! Whether in organization, management, or marketing, there will always be opportunities to do something new and do it successfully. The world is prone to listen to the printer, the advertiser, or newspaper with a new and practical idea.

To Increase Use of the Mails

PRINTERS engaged in producing any form of advertising matter should join hands with the Post Office Department in the effort now being made to increase the use of the mails by business firms anxious to obtain greater effectiveness from their mail advertising, thereby developing an additional revenue for the department, with consequent savings to taxpayers. This campaign was suggested by the Department to postmasters throughout the country, with the idea that a better knowledge of postal facilities would help both business men and Department.

As direct-mail advertising is employed extensively to sell their services to their selective markets by magazines, radio, newspapers, farm journals, trade journals, and also other advertising media, it occurred to the Post Office Department (a little tardily, perhaps) that it likewise could profitably employ direct-mail advertising to sell a greater use of the postal service. The plan called for the "pieces" to be prepared by local direct-mail specialists, artists, photoengravers, paper merchants, printers, publishers, and letter shops who would agree to coöperate in planning and executing them without expense to the public, no taxpayer money being involved except for distribution through the regular local postal force.

In their shortsightedness, some of the newspapers and other media opposed the plan and, through some senators and representatives, brought pressure on the Department to stop it well nigh before it got started, taking the position that such a plan to increase the use of the mails jeopardized the form of advertising dealt in by them. Inasmuch as the Post Office Department is a public institution, and the Government is attempting to bring about recovery, printers individually and collectively, locally, regionally, and nationally, should bring pressure to bear in Washington to allow the plan to go forward.

Direct-mail advertising has been well tried in many similar instances and its effectiveness demonstrated. It should have an opportunity here to prove that it can put people to work, increase business, develop greater uses of all forms and classes of mail matter, and thus do its part in the recovery program. Some strong letters and resolutions to the administration would get required results. Let your representative in Congress and other influential officials in Washington "hear from home!"

Planography Crowds the Nest

TYPOGRAPHIC printers, who have felt keenly the competition of the planographic fledgling, will be interested in the latest lament of Mother Lithography that the young bird is becoming a "menace to the entire litho industry." Commercial and bank stationery, circulars, and other illustrated commercialized forms, book reprints, and so on, are produced by the planographic process, with comparatively low wage standards and "mass production" methods. The process is said now to be making such inroads into lithography and offset printing as to threaten their future profitableness.

This comparatively new process was conceived as a short-cut, economical method for producing the more ordinary printed matter which must be sold cheaply. However, the fledgling has grown so rapidly, meanwhile improving a bit with experience, that both of the "old birds" are much concerned over what to do about its bid for a share of the business.

Indeed, there is a conviction in the minds of many that lithographers themselves are to blame in no small measure for allowing the new thing to get out of hand to such a degree.

Typographic printers are not apt to get any real consolation out of the dilemma of the lithographers. Both are bound to be more and more seriously affected as planography improves, unless the older processes in the meantime find effective ways of reducing costs of production. The market for printed matter will always seek a price commensurate with its purse no matter what may be the merits of the processes.

THE INLAND PRINTER often has called attention to the "competition of the processes." Here we have a noteworthy example.

A Tax for Unemployment Insurance

WITH the President determined to ask Congress to place a 5 per cent tax upon payrolls to provide unemployment insurance, it is a foregone conclusion that it will be done. In the printing industry, this means about 2 per cent of the total sales volume. The President is not sure the time is right for old-age pensions and health insurance. However, he is considering additional taxes upon payrolls for these purposes.

Unemployment insurance is regarded as a stabilizing factor in preventing or minimizing future business depressions. It is a question whether business has advanced sufficiently out of the current one to afford the remedy.

There is no indication in the reports from Washington that employes will be asked to bear part of the cost, as is done in group-insurance contracts taken out by many concerns. State laws, required for participation in the plan, may make a levy upon employes; possibly an additional levy upon employers.

Four or five billions of dollars must be raised by Federal tax, the President estimates. It is a sum which should cause every printer and every publisher to immediately inform himself with regard to the text of the bill, and to advise his representatives in Congress concerning his views.

Regimentation of Printing in Germany

ALL TRADE associations in Germany are now affiliated with new Nazi industrial super-corporations. The seventy-year-old Federation of German Master Printers is no exception. In its recent convention, there was no discussion by the members—they were told of the future plans and aims of the Federation under the corporation.

Only large establishments may be direct members; the small printers are organized into local guilds, which in turn are affiliated with the Federation. There is cost work for all and a new "price tariff"; there are "special agreements" protecting specializing printers against cut-throat competition.

The German mind, trained for many years under the old imperial regime, turns naturally to regimentation both in organization and methods. What the printer and every other industrialist loses in freedom of individual action, he is influenced to believe he gains in benefits of mass discipline. The German citizen has long been trained "to be told"; he finds difficulty in initiating action and fears to go counter to the commands of higher-ups. Whether the kind of regimentation the Nazis are attempting will rebuild or ruin Germany remains to be seen. In a few years, it will be interesting to compare results under German corporations with those under American codes.

Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

Lugs Are Crushed Off Matrices

Three seven-point matrices have been submitted, each one having its lower back lug crushed off, and which also included a small part of the lower corner of matrix. The question accompanying matrices gave no explanation, but asked, "What do you think caused damage to these matrices?"

The damage, without doubt, was caused by the operator sending away a line with the three letters in auxiliary position and at the same time having the filling piece on the vise cap turned toward the right. The damage being done by the mold body crushing the lower lugs.

Opened Vise at Wrong Time

I have a machine, number runs in four figures. The other day the vise was opened at the wrong position, and was immediately closed when the mistake was discovered. When the starting lever was used to put the clutch into action, the clutch appeared to be under a strain and the machine would not operate. I shut off the power and sent for a shop mechanic. He tried the clutch arm, but could not get it to move. He examined the mold disk and vise parts, and suddenly discovered that the justification lever was above the collar on the first-justification rod. How it got there I do not know. The operator informed me that this was the first time he ever saw it happen. Can you explain this occurrence?

The machine to which you refer, the one having but four figures in the serial number, is similar to others of earlier numbers in that the collar on the first-justification rod has no projecting flange, which on the later machines stands above the front end of the justification lever.

Your trouble arose, probably, from the careless habit of opening the vise without very carefully observing the position of the mold-disk studs in relation to stud blocks. You can avoid the danger that is associated with the opening of the vise at the wrong time by forming the habit of looking at the disk and by being certain, also, that the starting-and-stopping lever is pushed back.

Use of Abrasive Harms Mold

Is the use of a mild abrasive on the mold harmful? In what way?

Harmful effects come from the manner and frequency of use. The use of a silver polish, dry or moist, applied to the inside surface of the mold cap and the mold body with a reglet, would appear to be doing as little harm as possible. But almost as good results are obtained by using a white rub-

ber ink eraser, which will remove attached particles of oxid from the mold cap and body without danger of damage.

A sharp piece of brass rule will readily detach the metal encrusted in spots. Do not be tempted to use a sharp abrasive, even though it be of fine emery cloth. Metal attached to the back of the mold cap and body is safely removed with sharp brass rule while the two sections are attached to each other. The new-type back-mold wiper is effective in its work if kept in order.

Use Gasoline for Wiper Felts

Which is advisable to use on the front and back mold wipers, oil or gasoline, to hold the graphite? Is there a better solvent?

Another question: I had a job on a thirty-em, eight-point slug, having a number of lines that required leaders, and not having full channels, I took some out of another eight-point machine. My first proof showed that the alignment of the leaders was irregular, and I had lots of corrections to make. I took out all of the leaders that did not belong, and then no further irregularity appeared. Can you explain why the eight-point should differ that way?

If you are applying a new felt to the holder, you may mix graphite with gasoline and give the felt a liberal supply. The gasoline will soon evaporate, but it will be found that the graphite has penetrated the felt and will serve the purpose probably better than the oil, which tends to enter the

A COPY SUGGESTION

The Salt of Business

DEAS, rather than competition or capital, are the real life of trade. Nothing else puts so much interest, zest, purpose, and profit into all work. Ideas make the business mare go—and keep it going. And our business is to materialize in type, paper, and ink your ideas. Perhaps you have an idea for a catalog, booklet, folder, circular, or other printed piece. Let us clothe it in appropriate, effective dress. Or, you may want an idea, or help in the development of one.

*

The Bachmeyer-Lutmer Press Company, Cincinnati, keynotes the one element which sells

mold from the rear and is finally found to foul the matrices. Front mold-wiper felts should never have oil; gasoline will be effective there also. The felt wiper should be attached to the gear guard on the mold gear arm. Left end of the vise may have a suitable supply of oil occasionally.

The reason the leaders did not align was probably due to having a high-alignment font and a normal-alignment font of matrices in adjacent machines. Look up your book and also find the number stamped on the matrix, see if the words "high alignment" do not characterize such matrices.

Left, Right in Relation to Machine

Please set me right in the matter of "right" and "left" on the machine. An operator states that the distributor clutch is on the left end of the distributor, and his proof for this statement is that one uses his left hand, when standing on the back step, in starting the distributor.

My metal pot "jumps" just before the cast takes place. I believe the cause is due to the lack of lock nuts on the front side of pot legs. These screws are turned in so far that there is no room for lock nuts. When I tighten the screws, no trouble is visible, but they remain tight only for a short time.

Right and left, front and back, are usually considered constant factors when one refers to the machine and its parts. Consider the following examples:

Right- and left-hand liners do not refer to their relation to the mold in a normal position, but rather to the mold when it is in casting position. Right-hand knife, and left-hand knife, are constant in relation to machine parts. The front side or edge of a matrix is the reference side, while the back or casting side is toward rear of machine.

One usually refers to the distributor box as being at the left end of the distributor beam and the clutch as being at the right end. Front of mold and back of mold cannot readily be mistaken.

The pot mouthpiece locks against the back of the mold, while the front of any mold locks against the back edge of the matrix. You can secure relief from the pot trouble by ordering two pot-leg screws, E-204. These screws are one and seven-sixteenths inch in length and will support the lock nuts to which you refer.

Use of Screwdriver Is Costly

The boss does not want me to use a screwdriver around the mold or jaws when removing metal following a squirt. What harm if I am careful when doing so?

We suggest you obtain a piece of brass column rule about six inches long. You can sharpen it if you desire. Damage to back and front of the mold and to the elevator jaws is due to use of hammer and screwdriver when removing the metal from the mold or from the elevator jaws. No matter how careful you may be, damage to expensive parts will result.

The Inland Printer for January, 1935

Builds \$190 Shop Into \$600,000

Sole owner of printshop says he wasn't bothered by depression; his ideas, standards can guide you

Plant; Tells Methods

By D. H. De MICHAELS

THIS is the story of a printer who hasn't heard about the depression. He started in business in San Francisco in 1911, five years after the "fire," with a total investment of \$190. His plant consisted of a 10 by 15 platen press and a few fonts of type. His rent was \$10 a month; his staff, one boy.

However, this printer had ideas. Today, twenty-four years after that small start, Adolph Lehmann is still the sole owner of the Lehmann Printing and Lithograph Company. The firm is worth \$600,000, and an additional \$100,000 is to be spent in the next few months on enlarging the plant and adding new offset and bronzing machines, and other equipment.

The company specializes in labels, most of them in five colors, for cans, bottles, packages, boxes, and other containers into which food is packed.

Its growth is not due to luck, nor may it be regarded as mere development of accidental opportunity. Lehmann has been studying the business constantly since his apprentice days thirty-five years ago. He has been equally interested in the management end, production, and the creative field. Specimens of his early work have been reproduced in THE INLAND PRINTER since the turn of the century.

Lehmann is thoroughly sold on printed advertising as a means of producing sales. His staff includes no salesmen other than himself, soliciting being done by means of trade journals, direct mail, and letters.



ADOLPH LEHMANN

There is a thought in this that every printer can use to sell direct-mail advertising. Here is a printing business which has been built up from \$190 to \$600,000 in twenty-four years on trade-paper and direct-mail advertising. Does such printed advertising pay? The success of this firm is proof in itself. Uses of this selling point will readily suggest themselves.

A new departure is now under way. The company is preparing a catalog of stock labels at a cost of \$25,000. The designs, sizes, and color combinations can be adapted to almost every conceivable product using a label. The catalog is to be furnished to printers and others in all parts of the world. They will be, in effect, agents of the company.

Such a stock-label service will enable them to offer to their own clients the same attractive five-color labels being used by competitors at the cost of the stock labels plus the individual purchaser's imprinting. Profit possibilities for printers are obvious.

The Lehmann Printing and Lithograph Company possesses a \$100,000 stock of such labels on hand. Adolph Lehmann reports that ten platen presses are kept busy two shifts a day imprinting these designs on orders received direct.

Lehmann, speaking from his own experience with it, declares that offset lithography now offers the letterpress printer his greatest opportunity to expand his service and income. Particularly is this true, he states, if the printer is interested in doing color work.

He himself had no knowledge of or experience in offset when he went into it seven years ago. His initial installation included three large offset presses, a complete art department, and a fully equipped transfer room. With the photocomposing equipment now available, the difficulties of transfer work are eliminated.



This plant and its equipment, now valued at \$500,000, will be enlarged by another \$100,000 worth of machinery and the space to house it productively

He points out that his plant can handle an order from the creation of an original sketch through all steps to the complete label, including bronzing, varnishing, and embossing. The field is open to all printers, he says, but they should remember that type is rarely used. When it is used in preparing the original print, its work is finished after the offset press plate is the rapid growth of his own company as proof of his contention that customers too, although small today, may be big buyers in a few years.

His executive staff and all employes are specialists, and are regarded as co-workers, rather than employes. Top wages are paid throughout the plant, and only top-quality workmanship is expected of and received It is necessary that label-plant executives be familiar with legal requirements in regard to labeling. The legends that are required by law must be adhered to without error, or an entire run of labels may be useless.

For example, a soft-drink bottler may send in an order for 1,000,000 labels for assorted beverages, and mark his order



Two of the colorful, varnished mailing pieces Lehmann issues to show his plant and the kind of work it produces. A stock-label catalog is in preparation

prepared. His own firm's five-color labels are made from a master set of originals, consisting of vignettes, lettering, background, and type inserts.

The cost of this preliminary work, he points out, is about equal to the cost of letterpress composition, including all the offset requirements of sketching, original drawing, and original printing plates.

It is when presswork starts, Lehmann says, that offset shows its competitive economy, especially with color. Hairline register is obtained at speeds of 2,500 to 5,000 an hour, depending upon size of sheet and size of press. The cost of electrotypes and color plates is eliminated.

This alert and progressive printer maintains that every order worth taking is also worth personal attention. He points out

from each man. This, Lehmann feels, is the secret of the continued reörder business he has enjoyed.

No order is ever regarded as "just another label." The ambition of each person working on the development of a new design is that it must be suited to its purpose, have individuality, and must do the selling job the customer expects of it. The fact that the company is doing an international business attests the wisdom of this individual service.

The company does not limit itself in its creative work to production of individualized labels. It also furnishes service in creating private brand names, color schemes, trade marks, and similar devices for grocers, canners, bottlers, distillers, growers, and shippers.

"make them according to law." The label printer must know which drinks are pure fruit, which are artificially colored or flavored, which contain citric acid, benzoate of soda, or other preservatives. The sardine canner may use tomato sauce or mustard. The olive canner has a great variety of fruit sizes. The preserve man puts up a pure jam if nothing but sugar is added; if apples are added, the label must say so. If by-products are used, the product must be labeled imitation.

Liquor laws are in a constant state of flux, and so the label printer must be kept informed. Why? Lehmann's orders from three famous wineries during 1934 amounted to over \$100,000. It is good business to give such customers the service they want, as they want it.

The Inland Printer for January, 1935

Lehmann himself is a practical executive, and has made himself experienced in selling, designing, artwork, printing, and lithography. He knows what is being done in every part of his plant, and how and why it is being done.

He makes it a rule to clear his desk at night of mail, telegrams, and estimates. Appreciating the "rush" element that still seems a perennial part of many printing orders, he avoids possible hurt feelings on the part of customers by moving every request and order through with all possible speed.

He comments that he recently obtained an N.R.A. exemption from overtime regulations because the quantity of business so far surpasses production capacity. While new equipment is to be installed as soon as additional space is available, for the time being he is renting the use of idle offset equipment in other plants to keep his orders moving to buyers on time. Quantity with quality remains the rule on such rented capacity.

Lehmann doesn't depend upon his own eyes or those of his co-workers to maintain quality standards. He early appreciated the benefit to printers of the criticism services provided by *Specimen Review* and the *Pressroom Department*. And, from time to time, batches of the latest runs of the Lehmann company's presses come to THE INLAND PRINTER for study and comment. The knowledge that this is being done keeps the staff on its collective toes.

The staff consists of 100 persons, with an annual payroll of \$125,000. Overtime payrolls frequently exceed the regular payroll, Lehmann says.

The company does not sell press impressions, the common interpretation of the word "printing." Rather, it presents the printed realization of ideas, products with a definite sales purpose and value. The difference in outlook is the explanation of the firm's continued profit position and growth. It applies as much to a printed form, Lehmann feels, as to a specialized product such as a label. When printers stop thinking of items they produce as "cheap" work, and begin talking about them to buyers as printing with a definite use and purpose, profits will result, says this alert and progressive executive out of the richness of his own experience.

Augustine Is Satisfied Reader

I have read THE INLAND PRINTER for thirty-five or more years, and still find it just as interesting and useful as when I first got acquainted with it. I received much help from it when I worked at the case, and found it of much aid when working my way up the ladder.—L. M. AUGUSTINE, secretary, International Association of Printing House Craftsmen, Baltimore.

Simple Check List Prevents "Losing" Orders in Plant; Keeps Progress File Up to Date

★ A MAJOR production problem in many printshops, large and small, is how to keep work moving through each department so delivery dates may be met. The customer can be talked into using a better paper, or some particular type, many other things, in fact, but nothing convinces him that the delayed delivery is anything but the lack of interest in his orders.

It might only be an office form, a business card, or some other ordinary piece, but to the buyer it is *bis* order, and he wants it

responsibility of following orders through the plant, pushing the various departments to keep up with the schedule.

Shown on this page is a portion of a form used by the Strathmore Company, of Aurora, Illinois, Manager R. A. Watkins explains that it is made up in quadruplicate each morning. Incompleted work on the preceding-day schedule is carried forward to the top of the new schedule with all markings showing progress to date. The new orders received are entered below.

3			OFFICE		100		
1 1 1	Electropes actions Reads for press	First posed recol Freed sees wat Frees posed checked	Stell wheel Especials wheel Is wheel Is wheel Contra the sequence Pref presided Delivery presided	DESCRIPTION	j	1 1	Salvanese Pt.

Shown here is a portion of the sheet made out in quadruplicate each day by Strathmore Company. It can be revised easily to fit the needs of any plant, and thus provide key men with control on work

when he wants it—often even before it was promised.

Every printing order offers an individual production problem. There is no way in which experience on other orders can determine exactly the procedure the current item will entail. Even the repeat orders may run up against different conditions.

Some of the larger plants have intricate scheduling systems, designed to fit their numerous departments, and to keep their production managers constantly informed as to where each order is at any hour of the day. Despite the precaution taken, orders occasionally and unexplainably get "lost" in some department.

It well may be that there are so many in process at one time that a single order may be overlooked; it may be that it was laid aside for another which was more insistently demanded; perhaps the cuts or other portions were coming. Be that as it may, orders become sidetracked even with the best production system in force, but by no

means to the extent they do in plants having no system at all.

Medium-size and smaller plants should, and may, have follow-up systems suited to their particular needs. As a rule, there is no full-time production manager in such plants and a clerk is thus charged with the

The four copies go to the superintendent, who also is in direct charge of the composing room, to the pressroom foreman, the bindery foreman, and to the proofreader.

The first column on the sheet gives the date of the order ticket. When it shows too many days prior to the day on which it is being checked it amounts to a red flag. The second column gives the salesman's number, which makes possible immediate reference to the proper person when something comes up on which more information is needed. The third column gives the shop number of the order.

The fourth column, as indicated on the form reproduced in miniature, gives quantity desired. It is followed by a space for describing the piece. The final four columns on this fine checking list are further divided under headings of Office, Proofroom, Superintendent, and Bindery Foreman. Each has his specific operations to check up on regularly.

Each day the office enters date of ordering stock, engravings, and the ink on each order; when cutting slip was completed, proof promised, and the delivery promised. The proofreader enters date the first proof is read, when proofs are sent out, and also when press proof is read. The superintendent enters the date when electrotypes are ordered and when the forms are ready for the press. The pressroom foreman enters the date presswork is completed. The bindery foreman checks the date on cutting of stock and the date delivery is completed.

It is obvious that the checking list cannot give full details, except which department is working on each order, and how much has been done on it. Departmental inform tion, such as whether the order is on the machine, on the frame, or in work elsewhere in the composing room is kept on a departmental record. However, this form serves admirably as a "tickler" for the four key men to whom it is furnished. It enables each to query the others regarding orders which appear to be behind in schedule; it also provides a four-way check against orders being "mislaid." As each order is delivered, it is crossed off.

It should be possible, by the simple addition of the necessary columns, to enable the superintendent to know whether the order is on the machine, frame, or elsewhere, to permit the pressroom to record the number to be printed and other desired data, and to permit the bindery foreman to record the method of delivery.

solicitor and news gatherer. If the printer could bring in \$150 a week it would be a "go." That meant \$30 a week from each of the five tabloids.

To start the project the printer issued a series of four direct-mail pieces to the prospective advertisers, outlining his plan for coöperative neighborhood advertising. He then sent around his solicitor, and in some cases even went himself.

And the scheme worked, paying a profit from the very first issue. The fact that business was poor with most of the concerns solicited was utilized as a reason for advertising, and the canvasser emphasized the importance of a publication which circulated right in their neighborhoods. A circulation of 1,000 copies was guaranteed in each ward, and he got boys to deliver them gratis, by allowing the boys to charge and keep a cent a copy wherever they could get the prospects to pay for it.

Thus this printer demonstrated the possibility of making humble little papers pay in a section of a city where people would trade largely with each other if they were

stimulated to do so.

Of course the printer advertised his own printing business in these several ward publications. Rather to his surprise he began to get new business, mostly from the people who were his advertisers, as they naturally concluded that his shop was the place to visit when in need of printing. They came in with orders for letterheads, envelopes, circulars, and various kinds of small work; and some, learning that this printer was an advertising expert, came to him for advice regarding how to advertise their businesses.

New business of various types resulted from such inquiries, bringing in customers that ordinarily would not even have been solicited, except for the fact that the ward papers uncovered them. Much of this trade was non-competitive as well.

This printer did not make a fortune out of his ward papers, but he has bolstered up his trade, nearly doubling the volume of monthly income. He made use of his brains to build up his own business, by studying the needs of other businesses.

So here's a moral for every printer who is not satisfied with the volume of printing that comes his way: Study and practice advertising, and sell it. The printing orders will follow along naturally.

Sells Combined-Ad Plan to Neighborhood Merchants and Doubles Plant's Volume

By CHARLES H. COCHRANE

★ THE PROBLEM of making a profit in the printing plant in spite of the depressed condition of general business confronts many printers these days. Too many try cutting prices to stimulate trade, instead of searching for means of increasing the volume of printing. That more demand for printing can be developed is demonstrated in the following story of a master of types who had the advertising instinct.

This printer, too modest to permit his name to be used, has a plant of two cylinders and five jobbers, and they were idle more than half the time when he hit upon a plan which has spelled moderate prosperity for him during the past months of hard times. He is located in a city of about 40,000 population, and had formed an excellent habit of studying, at odd times, the entries in the classified telephone directory of his own home town.

He would note that, say, a dozen firms were listed in one line of business, and he would then try to think out some advertising scheme involving printing that might appeal to them. Often the idea materialized and brought him business, and sometimes the customers which he picked up in this manner continued to come to him when

in need of printing.

But, at the time, trade had slackened, and he was sorely in need of more orders to keep his plant and men busy. So, scanning all the local newspapers, he checked up the names of all local advertisers. Then he turned to his classified telephone directory and made up a list of all the men and firms in business in the city who did not advertise in the papers. There were several hundred of them, and he reasoned that most of them would like to do some advertising to stimulate business if they could be made to see a way that would help and yet not be too expensive.

Next he proceeded to classify these nonadvertisers according to their location in the eight wards of the city. On studying his completed lists he became convinced that in the residential part of the city there were between three and four hundred concerns or individuals, located in the wards outside of the business center, who must be mainly dependent on their neighborhood trade. He reasoned that these could not afford to use the local papers because they had to pay for a large circulation and which never could bring them business. He felt that many of them might be induced to advertise if assured of a medium which circulated only right in their neighborhood, among their possible customers.

These non-advertising concerns included independent grocers, carpenters, insurance salesmen, physicians, chiropractors, electricians, candy stores, drug stores, bakeries, nurses, beauty shops, garages, meat markets, plumbers, and a variety of small businesses, and they were clustered in five of the eight wards of the city. So this printer worked up a plan to sell them advertising which would appeal to them as wise and would not involve high cost.

He prepared a prospectus for a fourpage sheet, of tabloid size, to be issued in sections and titled according to the five wards in the city upon which he proposed to work. One was the *Third Ward Adver*tiser, another the *Fifth Ward Advertiser*, another the *Sixth Ward Advertiser*, and so forth—a total of five.

The reading columns in these five tabloids were made up of similar plate matter, except that a column of local ward news items or puffs, and the advertisements for that ward, were changed. The cash cost of getting out the whole lot was only about a hundred dollars a week. To this was to be added the expense of a young man as the * *

Reads Each Issue Page by Page

I now have been a subscriber to THE INLAND PRINTER for many years, and can't go on with my work when it arrives until I have pawed through the pages. I then pull off the old boots at home by the fireplace and read it from cover to cover before turning in for the night—James W. Kugel, president, Kugel Printing Company, Tacoma, Washington.

Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier



Frank Condon

205 WEST 19TH ST. NEW YORK TELEPHONE WATKINS 9-7654

A pair of smart business cards. Eugene V. Herrmann, Emerson Press, Pittsburgh, did the first. The original in black and bright vermilion is striking. Condon printed his conservatively modern card in black and brown. Both used white stock

THE POWGEN PRESS, of New York City.— "Why the Employment Agency" is a smart and snappy folder, so intriguing in all ways we hope you'll send us a lot of your work.

BEN WILEY, Springfield, Illinois.—Stationery for Zartien & Graham's Cigar Store is designed in the best modern manner, as the reproduction of letterheads on another page demonstrates. Envelopes are characterized by the same design.

SCHUPP & BARNES, of Springfield, Illinois.— The poster featuring the head of Lincoln, woodcut style, is striking in the extreme, and the colors are excellent. Most outstanding feature is manner in which heavy masses of color are laid on the paper. Our hat is off to your pressman.

CHISWICK POLYTECHNIC SCHOOL OF ART, Printing Department, of Birmingham, England.

—Thank you, sirs, for the generous lot of examples of students' work. Suggestions for improvement are not required, so we can't help you, but the showing of the work we're making will be an inspiration to better work on the part of our readers. You can feel, therefore, sending them has been worth while.

Kaiser Printing Company, of Baltimore.—We're glad to learn you're working up a new letterhead. It will be to your advantage to do so. We hope it will be as well designed as the "Thank You" Blotter, but that, in it, you will avoid clashing types. Mixing three sans-serif faces—bold, hand-lettered, script—and light-face italic just isn't class. As an added suggestion, lines of signature are too closely spaced.

THE DOERTY PRINTERY, of Findlay, Ohio.—Your December blotter is of striking design. We

regret only that the calendar panel is a stock cut, with letters and figures contrasting with both other types used. If it were in sans-serif, the effect would be delightful. Another lead between the second and third lines of sans under the calendar would help a lot, also between lines of italic overprinting the linoleum Christmas tree which serves as background.

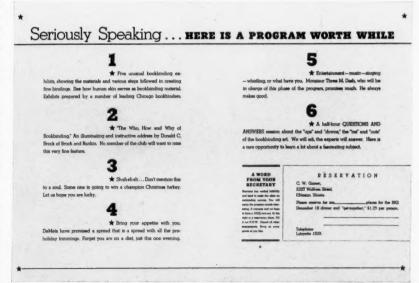
W. B. CONKEY COMPANY, Hammond, Indiana.—We greatly admire the center spread of the "specialization" folder. It is beautiful, and such beauty is in itself forceful and impressive, despite what some aver to believe, namely that blackness only assures power. Colors suggesting pastel effects are charming and key in with the delicately toned paper to excellent advantage. The back page is in keeping, and so our regret regarding the front is the greater. In so far as type sizes are concerned, they are in our judgment quite too small here. The whole suggests weakness, particularly since, due to the wide scattering of the different parts of the page, the effect of a lack of unity is pronounced.

WILLIAM C. FARR, Bayonne, New Jersey.—
It is always a pleasure to examine your work, which ranks with the best on general commercial forms done in the so-called traditional style. The acquisition of one of the up-to-date sansserif faces and its effective use on a couple of items denotes a movement on your part which we are going to watch with especial interest. It is quite possible that in following the old axiom, "Be not the first to drop the old or try the new," you have saved yourself some money and some trouble. Certainly you don't have to

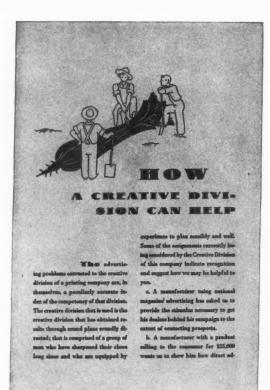
look back in your work of four or five years ago, when "cockroach" typography was at its height, and have any unpleasant memories of crimes committed against the fine art of typography.

NEWARK PRINTING COMPANY, of Newark. "Let's Imitate that Wise Old Bird," featured by a picture of an owl in a tree, made up from rules and ornaments printed in several colors, is outstanding, even among the better blotters. The design is interesting, colors good, and very appropriate. We have but one suggestion. The three rules, each in a different color, at the left of the text group should be eliminated. To keep the whiting-out good, the type of this group and the signature below would need to be set a couple of picas wider, but this would be quite all right, as text taking one line less could be leaded one point more, and the line in the signature group set a size larger. Your letterhead also is smart. We have a definite impression of your work being stepped up in quality.

JOHNSTON PRINTING AND ADVERTISING COM-PANY, of Dallas, Texas.—An attractive format, excellent paper, good art, and fine presswork distinguish the American Petroleum Institute menu-program brochure. Typography alone falls short of what we think it should be, yet it cannot be dubbed bad; in fact, title and foreword pages in Caslon are excellent. We regret use of Benedictine for text. We admit to prejudice against the face, but, aside from that, it is not a style to be topped with Caslon italic heads, being too heavy and rugged. If the text were in Caslon, two columns to the page, appearance of the text would be greatly improved. As printed.



Smart, modern type and an effective use of figures to command interest and attention characterize this center spread from a meeting announcement of the Chicago Club of Printing House Craftsmen



Carl J. H. Anderson, one of America's premier typographers, makes each issue of the invariably fresh and stimulating Crier, publication of the Franklin Printing Company, Philadelphia, entirely different. For this one, coffee-colored stock was used



The original of this brochure cover page is in black and dark blue on white paper. It was designed and printed by Spottiswoode, Ballantyne and Company, progressive British printers

the pages are forbidding, in a way, with ten-point set in lines thirty-eight ems long. We note some mats are out of alignment. Too, effect of solidity would be minimized by adding one-point leads between lines.

LEHIGH PRINTING COMPANY, of Philadelphia.-Your blotters are good, and interesting. Aside from the fact that the heading "The Eyes Have It" is too small, and the gold rules a bit strong in tone for the rest, the November issue is excellent. While not a smart or an original design, the one for September is in no sense objectionable. Type lines throughout are crowded. Keep this as a guide and future work will be improved as a result of more air in your work. And of course, there's plenty of it otherwise in this case. "Cold Storage for Eggs not Business" is the least satisfactory bit-it lacks punch because there is so much rule work and the layout is such that type is subordinated too much. The color combination (brown and orange on buff, a related harmony, of course) is dull; in fact, the piece looks drab.

WETZEL BROTHERS, Milwaukee.can be proud of the catalog of Nesco Kerosene Stoves. Decidedly modern in so far as genuinely modern features are concerned, layout, typography, illustrations bled, and panels, both with reversed lettering and as the media for color application, it is in no sense bizarre. Indeed, it is structurally simple, if decidedly colorful. We much doubt if even the old-time printer, most prejudiced against anything different from it was when he worked at the case, would find fault with it. Despite the large masses in color breaking up the pages and framing pictures in some cases, the type is emphasized by reason of being printed in white areas in all pages. Excellent presswork tops off the other features as hard sauce tops plum pudding.

TYPOGRAPHIC SERVICE COMPANY, LIM-ITED, Los Angeles.-Your work is smart -impressive. Indeed, blotters are among the finest we have ever received, as onein our opinion, the best-being reproduced will, we believe, cause others to think likewise. The only fault to point out with any is too-close spacing between lines in the signature group of "More Business." In view of the area covered by color in some of them, we would prefer light blue or green instead of the strong red, but, with big, bold type used, a stronger color is permissible than would ordinarily be the case. Lines are definitely too crowded on the letterhead of the Los Angeles Club of Printing House Craftsmen. The effect is worse because of the second line being so widely letterspaced. Frankly, we don't care for this design. It seems to have run away with you.

THE RUSHFORTH PRESS, of Methuen, Massachusetts.—The Epworth League letterhead is poor. First of all, Wedding Script and wide Copperplate Gothic are as inharmonious as two styles of type could be. One is extended, angular, and monotone. The other face is condensed, rounded, and shaded. Next, the spacing between words is, except in two of the lines, thrice what it should be (and why such difference?). Possibly the worst feature is the heavy rules in color above, between, and below the two main lines,



Hard to beat for general impressiveness is this folder title of Bauer Type Foundry, New York. It is in black and red on white

smothering them, so to speak. The effect of these is worse because so little space was allowed for them that the tiniest variation in register is aggravated greatly. Finally, the red or brown used as the second color has such tonal strength that the decorative features printed in it stand out, whereas, if there is to be any difference the type should get the emphasize.

ence, the type should get the emphasis. FREDERICK M. DIEHM, of Brooklyn .-One doesn't see as much embossed work these days as formerly. We believe many are neglecting one of the graphic arts processes to their disadvantage. Nothing, in our opinion, can accomplish more in creating in printing an effect of outstanding class and distinction, especially when the designs are good and the work well done, and the point applies with regard to blind embossing as well as on work on which color is used in addition. Even when embossing was widely practiced, a design equaling panel showing a press on the letterhead of the Brooklyn Industrial High School for Boys was a rarity; today, to see it is a treat. Incidentally, the space of the panel, with appended scrollwork, was first printed gold, so the effect is that of a fine plaque. With type matter in Garamond Old Style capitals, printed in black, and a high grade of the rough hand-made-quality paper used, there's an effect that is rich and dignified.

SPOTTISWOODE, BALLANTYNE AND COMPANY, of London.—Seldom have we seen a more striking and interesting promotion piece than your "Longing," the unusual title of which is reproduced on this page in reduced size. The other

specimens are also fine in every detail. Outstanding, particularly, is the spiral bound "H. M. V. Cold Cookery Book," the heavy cover being varnished inside as well as outside. Your triangular menu, folded down the middle from the peak to make it stand on the table, is a smart, striking idea. Corners are shaded for decorative effect; items in the dinner line up on the fold, the first being printed on the left side, the second on the right, the third on the left, and so on. It not only serves its purpose with a minimum of space, but makes a dinner keepsake of unusual charm.

KERSTETTER PRINT SHOP, of Mount Carmel, Pennsylvania.-Aside from the fact lines in black are crowded, your letterhead with press cut is well designed. The red (maroon) is a bit too strong a color in value, as the parts in it dominate the whole rather too much. The smaller heading design is generally quite neat. However, the name line in italic is too small in relation to the address below in roman caps. Note the decided crowding of these two lines. The shoulder is not enough for spacing when the copy is entirely in caps. Other items are neat, though the attractive title page of the Christmas Cantata program would seem improved if "The" at the end of the first main display line were carried to the second of these lines, which is too short. To avoid the upper group being narrower measure than the bottom one, the lines of the latter should be set shorter measure and in smaller type. The group is too large and overbalances the upper group, which should always be stronger -that is, larger or bolder. Contour of

type lines in mass is better when it tapers down. You have fine type faces.

WALGREN PRINTING AND STATIONERY COMPANY, Chicago.—You've done a lot of fine, sparkling, and colorful modern printing since we began to see it, but, taken on the whole, the brochure (it is that) "New Distinction in Type Faces' is your top achievement. We particularly like the cover, and the page showing Raleigh Cursive (and other pages handled the same way), and care least for the center spread, which is a bit overdone decoratively and too reminiscent of a style somethat in vogue about five years ago, for which much was claimed by some but which is now happily past. There is a haphazard mixture of types here, a lack of balance which makes it difficult to believe it was handled in the same place as the cover, for instance. Of course, some allowance must be made for your object, which was to show type faces, but the objective unfortunately does not change the appearance. We admire a definitely contrasting note, but that and several discordant notes are a different matter. Colors are excellent and the work is beautifully printed.

BAKER, JONES, HANSHAUR, of Buffalo, New York.—It is a shame from your standpoint to send such a large number of specimens and get so little out of it. To us, however, it's a genuine treat. Of course, the point that quality is characteristic of all you do is established, for, while we have spent considerable time looking over the specimens to our own delight and benefit, we find nothing—not even a tiny detail—in any one which even suggests worth while improvement

A Day with the Cow Column in 1843. By Jesse Applegate.
Recollections of My Boyhood
By Jesse A. Applegate. Oregon PioBy Jesse A. Applegate. Neer of 1843
EDITED WITH INTRODUCTION
AND NOTES BY JOSEPH SCHAFER,
SUPERINTENDENT OF STATE HISTORICAL SOCIETY OF WISCONSIN

Printed for The Caxton Club: Chicago, 1934

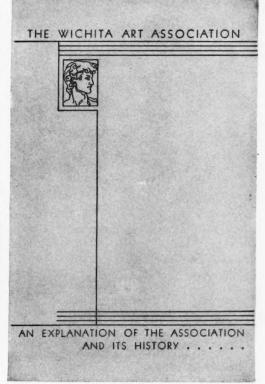
Each year, the Caxton Club, Chicago booklovers' organization, issues a keepsake volume, invariably sympathetically conceived and produced in a fine way. Here, about half size, is a facsimile of the title page of the 1934 book, designed by William A. Kittredge and produced in the R. R. Donnelley palace of fine printing at Chicago, where so much great work is done



In display typography, this editor admits a prejudice for structural simplicity and few words given outstanding display, but with these made to count—strong. Needless to say, therefore, this Los Angeles blotter, printed in black and strong red, fills the bill



We have shown other units from this outstanding series of blotters from Evansville, Indiana. This one runs true to form. To better service its discriminating clientele, Keller-Crescent has recently announced the offset option, utilizing illustrations from Harris-Seybold-Potter advertisements heretofore published in The Inland Printer for a folder



Novel cover from an exhibit catalog produced by McCormick-Armstrong Press, in Kansas, where finest printing is the rule

"THEY'RE A GOOD DIRECT MAIL OUTFIT"



IT IS surprising how often that statement is made to prospects of ours and how often it comes back to us. More prising is the fact that a remark so obvious-intended to disparage our work in all other ds of advertising should be considered damaging by those who make it.

If you like, we are a direct-mail outfit. But rect-mail advertising is only a phase of the ork we do; and the results we have obtained with newspapers, magazines, radio, and pub-

city write a significant story in themselves. So if some one whispers to you that we are a So it some one whispers to you that we are a good direct-mail outfit, just say: "So I understand. They're so good that their five key accounts came to them for all advertising a result of the successful work they did in direct mail" Say that, will you—and if you need the evidence to back you up, call

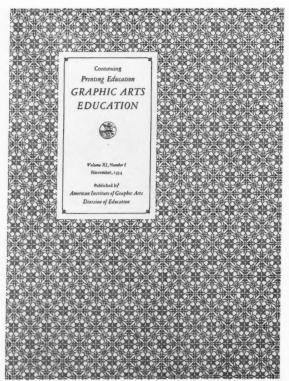
It might be a good idea to call Walnut 3636

JEROME B. GRAY & COMPANY

ADVERTISING . MERCHANDISING

TWELVE SOUTH TWELFTH, PHILADELPHIA . FOURTEEN ASHBURTON PLACE, BOSTON, MASS.

Printed in black and gray inks on rough white paper of excellent grade, this lettersize circular of this Philadelphia agency scores high

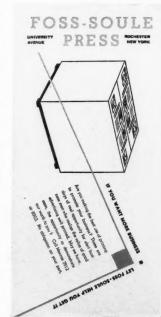


While type matter may be considered too weak, this publication cover is attractive as originally printed in light brown on India-tint stock. The publication and, what is worse, organized printing education appear about to be given up, despite valiant efforts by Harry L. Gage and a few others. The industry will regret it did not back him up

that could be made. There are conservative and dignified items like, for example, the Pierce Arrow booklet, "The Mightiest of All Engines," and there are smashing modern pieces like the Art Metal blotters, but regardless of the style, layout, typography, and so forth, are in the fine manner. You attempted a lot, printing the halftones in colors on the Art Metal blotters, and while the result is not what it would be on coated stock, it is quite remarkable. There is a chic smartness about some of the simple little forms which is really amazing. Undoubtedly, no advertiser in Buffalo need be concerned about seeing right in the old home town a brand of printing which is entirely adequate, regardless of the importance of proper effective presentation for his product or service.

THE COMET PRESS, of Brooklyn.—
"Editorial Essentials," which as stated in the title page is "A Guide in the Problems of those Engaged in the Production of School, College, and Similar Publications," is apparently well worked out, and contains valuable information. The typographical handling of the regular text pages is interesting and readable, and examples of work on publications shown in page-size halftones are also excellent. On the cover, title line between rules in red is too high. Hold it off and size up the situation, and we're sure you'll agree it would look better and meet the eye better if dropped an inch. We are surprised you would place the type within the border on the title page so low. It makes the whole appear bottom heavy, but your worst fault is with margins. At the top of the upper group there's away too much space in relation to white space at the sides, whereas, with an inch and a half of margin at the sides of the lower group, it is jammed flush against the rule of the border across the bottom. The pleasing-not necessarily equal (but always proportional)-distribution of white space is one of the leading essentials of good and effective layout and design.

HORTON PRINTING COMPANY, of Meriden, Connecticut.-"You Will Find this Sales Cocktail Very Stimulating" provides an interest-arousing heading on your blotter, and the recipe following is effective. As it should prove helpful to other printers as a variant to the more common types of appeal, it is worth reprinting here. It requires, according to Bunting, one good product, two quarts of colorful ink, two reams of fine paper, one-half tones or line cuts, one jigger Horton's Knack with type and layout. Further directions are "shake well until cold prospects become hot." Much more could be done with the presentation. The long-stem cocktail or wine glass, made up with rules and filled in with color, could, in fact, we think should, have been larger. Indeed, over-restraint is the weak point of the thing, none of the display standing out at all effectively. Without giving up the idea of the made-up glass serving as the first letter of the first word-a clever idea,



Showing a pile of printed stock on its blotter in unusual way demonstrates progressive outlook of Rochester firm. Layout is effective and sanely modern

by the way-the head could be larger, although, of course, there would be fewer letters to the line. For quick reading, this heading should be upperand-lower case instead of all caps. There is really more space available up and down than at all essential, therefore room to set even more than the heading in larger type. Doing those things, then arranging the calendar with rules all around instead of with them only between lines, which gives an effect of incompleteness, the item would be much better, the presentation being more in keeping with the interest-arousing and novel copy.

FINCH & MCCULLOUCH, of Aurora, Illinois.-"What's New in Advertising" is a brochure of which you may feel proud. Its physical presentation is forceful, rather than distinguished by fine typography and presswork, though those are decent enough, especially in view of the fine quality of paper used, which bulks well, too, an added advantage, suggesting the item is anything but trifling. The cover has punch, design being good, with plenty of weight, if the lettering, especially that of the monogram, is a bit rough (as if the artist were not sure of himself). Colors, light blue for decorative features and dark blue-purple for lettering are good on the white paper. The title page, while well designed, lacks class and distinction with Ultra Bodoni for major display items, a condensed roman like DeVinne (possibly one of the condensed Caslon Bolds, which heavy printing on rough paper makes hard to identify), and light-face italic for the small lines. For contrast, so, the punch desired, it was not necessary to use such dissimilar letter forms. But the page looks important

and is an urge to go on. The text in Century Expanded with running heads in Bodoni Bold Italics (in color) provide a good, business-like appearance, if the dress is a bit old-fashioned. However, the proof of the pudding is in the eating, here reading, and the analysis of present-day advertising problem is well worked out and naturally favorable to direct advertising, so will be read by the vast majority who get copies, and will impress them with what you have to offer. It should bring you into contact, and under most favorable circumstances, with many prospects.

COAL CITY PRINTING COMPANY, Fairmont, West Virginia.-The advantages of using linoleum or rubber in commercial printing are most effectively demonstrated by your blotter, "Print-Anyone should be able to cut a triangle or one side of a triangle, and two half-triangles are the key to the effectiveness of this blotter. First, there is a pica-wide green border (bled) around the whole piece. Above the diagonal from the lower-left to the upper-right corner there is silver, below, black, both printed from linoleum plates in the form of a right-angle triangle. Over the silver, in the upper-left corner, appear two lines in green, "We cannot do all the printing, so, we do only the best." Over the black in the lower, right-hand corner, are signature and address in silver, the former highlighted in green. Both semi-triangles are cut into to allow for a wide, shallow panel in the center of the blotter, with one word, "Printing" in type outlined in green and filled in with-well it looks as if orange were intended, but over light green it is quite washed out. We regret sans-serif type was not used throughout. That and Goudy Bold are not exactly a happy combination. In any event, at small cost, the piece is removed from the plain all-type run and given color and a modern effect. Too few printers appreciate the possibilities of solid panels in color printed from linoleum or rubber-plate material.

KERN PRINTING COMPANY, Bakersfield, California.-We like the logotype which is featured on your letterhead, invoice, and business card. On the invoice, the triangles in color beneath the small corner groups are not of nice shape, especially for the purpose, and are too prominent. Open squares here, as below the address in the central group, would be more attractive, and less distracting. The address line is too close to the design above it, and we think the rules dividing the invoice form are heavier than need be and, like the orange triangles, in the upper corners, draw attention from the display. It is regrettable that, with all other type Copperplate Gothic, the telephone line on the card is in a sharp, contrasting roman. Indeed, while the contrast between the Copperplate and the bold roman (in reverse) of the name panel is less objectionable, roman type should have been used in the interest of consistency. As the lower part of the card is crowded, the name panel should be raised. The shift also would improve balance vertically. Crowding, especially of the lines that are beneath the panel, is decidedly detrimental to the letterhead. Its effect is more pronounced with the design otherwise so open. Too, italics should seldom, if ever, be set altogether in capitals. Read other reviews in this issue and you'll get some idea as to what is wrong with the envelope design, also another suggestion or two that should help you improve your work.

EUGENE V. HERRMAN, THE EMERSON PRESS, of Pittsburgh.—Those business cards for Jones Brothers Studio and the sign man, Gardner, are decidedly impressive, and, the former especially, rare in unusualness. Jones Brothers' card is featured by a bold italic 1½-inch cap "J" printed in red, close to the left-hand edge. It is balanced in the right by a twelve-point rule band, bled.

A MARK OF ESTEEM

T is with pride that we present this sixteen-page aignature from the 1934 Howntzra, annual of the Corps of Cadets of the United States Military Academy • The contract for this publication is eagerly sought each year by outstanding printing houses from the Atlantic Coast to the Mississippi. The awarding of the contract to Baker, Jones, Hausauer, Inc., is a distinct tribute to Buffalo and to Buffalo craftsmen • The award came to us, not on a price basis, but because we were able to demonstrate in a positive way our ability to grasp the ideas of the editorial staff, and to execute those ideas with thorough and painstaking dispatch. • In designing the 1934 Howrtzen with Architecture as its theme, we interviewed several of the architects and sculptors who have recently completed work on Academy buildings, and made exhaustive studies of their blueprints and sketches. The illustrations of corbels, finals and gargoyles shown on the various pages are skilful pentil renderings of architectural details actually adoming the buildings of the Academy. The typography, format and binding

combine to embody in the completed book the spirit and feeling of Architecture.

* The intelligence and creative ability which make this book outstanding are displayed with full force and vitality in the varied commercial pieces we produce for many of our clients. To each such piece of work we bring something which never appears in the final cost—an intelligent cooperation in helping the client to solve his problems. * Maybe you would like to see a copy of the Howitzen. Its 450 pages contain, in addition to the usual photographs of cadets and their activities, a set of seven insigh exchange of Academy grounds and buildings, reproduced by a new method allowing a large number of prints from the original plate. There are also five pages and a number of smaller illustrations in full color on fine antique paper. The binding, in imitation of stone, carries out the architectural thems. If you would like to see a copy, simply check and return the enclosed card. * By the way, we have just been awarded the complete printing, engraving and binding contract for the Howitzen of 1935.

BAKER, JONES, HAUSAUER, INC. Printers

45 CARROLL STREET, BUFFALO, NEW YORK



Front of brochure, otherwise made up of pages from school annual, issued by Baker, Jones, Hanshaur, of Buffalo, to demonstrate its craftsmen's ability to meet exacting requirements. Original is 9 by 12

GLOVES HATS

Gloves are never overlooked by the fashionable woman. They are a most important item to the finish of the perfect ensemble, and give a necessary finish. Hats, again, need to be chosen with care and a wide range of up-to-date modes are always to be found at Claude Neal's. Come and choose your models now.

This folder spread achieves unusual effectiveness by pronounced display of two words and interesting, simple use of rule. From the Chiswick Polytechnic School, printing department, Birmingham, England

In black, there is the type uncommonly placed near the bottom of the page and a cartoon of a woodcarver in ancient regalia seated, whittling away, in the hook of the "J." This is just a trifle higher than the type. It is great and shows what creative effort can do. The blue bands on the Gardner card should be a bit lighter to give the type printed over them a better show, but, as the lettering is rather bold, this is not vital. In comparison with these cards, the "Beware of Moths" mailing card for Consolidated is bad. It is crowded, and the disconcerting effect this creates is accentuated by the contrasting styles of type, the freak character of the type in the heading, and the color bands printed in red, too strong. Again, the word spacing in the groups printed over the red rectangles is too wide. Some other arrangement of the whole should have been tried to obviate the necessity of setting type in a measure too narrow for the size. Sometimes, in cases like this, increasing or decreasing the measure as little as six points will make good breaks in lines possible. Ornament should not dominate type, as it does on the title of the Night Arts dance program, which features an interesting decorative rule arrangement printed in the second color.

THERE has been an epidemic of novelty birth announcements, even though the times are not encouraging to the number of births reaching such proportions. A number departing from the conventional card of papa and mama, with a smaller one bearing the newborn's name tied thereto with pink or blue ribbon, have been shown here. Edwin H. Stuart, ace Pittsburgh typographer and former auto speed demon, breaks tradition and ties in with the N.R.A. in announcing the arrival of a grandson on a 5 by 7 card (eye measurement) which starts "Appli-

heats
the duich
how rapidly
these Christmases come around.
And with them counces all over again the
Christmas Card problem.
We shop and shop, look at
hundreds of samples, wonder
if the engraver has our plate or
whether we have it tucked away
somewhere, and finally we decide to
make our own. And we hope you'll like
it'. Luckily it again falls to our gay, jolly lot to extend the heartiest of Christmas Greetings and best wishes for your happiness in the (we hope better) years to come.

Dana H. Howard, Chicago, follows a favorite Christmas greeting design motif in this folder

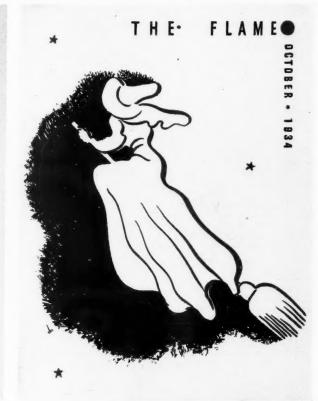
cation for Membership to Pittsburgh's Citizenry Under the Code." Follows data on facts, statement of baby's ambition "to be Dictator of the United States (Sovereign Republic)," and so on. Stuart being a conservative (typographically), the piece is done in Garamond, layout dignified. Not so much because this is the spot to drop this in, but because it comes to mind right now, has anyone, who five or six years ago raved about the extreme styles of type and layout then seeking a vogue, checked the number of airflow Chrysler and DeSoto automobiles in

relation to others one sees in the byways and boulevards? There is point to ringing this in here, for Grandad Stuart kept his feet on the ground when-well, why go on and mention names? Have you used your Broadway lately? Jack Leigh, of Decatur, Indiana, goes Grandad Stuart one better. He has printed up a quantity of booklets. The title on cover says, "The Leigh Annual," the title page, "First Annual Addi-tion, 1934, We Do Our Part," printed below the N.R.A. blue eagle, and finally "Co-Authors Jack and Dorothy Leigh." The center-spread pages are each headed "Co-Authors' Specifications." Blank lines are provided for filling in such data as "publishing (birth) date," "title" (name), "size" (given as 21 picas), and so on. Of course, instead of Leigh printing up a supply, he may just have printed the one and got it out of the way before the blessed event. Anyhow, his friends, like those of Grandpa Eddie, must have got a huge and tremendously enjoyable kick out of the thing.

PROGRESSIVE FARMER, of Birmingham, Alabama.—Your work is of average grade. The three folders, "The South—The Nation's Best Market," "The Agricultural South Leads the Nation in Recovery," and "Cotton Growers Make History" are best; the title pages, in fact, are excellent, as are the spreads of the first two. The effect would be better, as to balance, if the type on the title of the first was raised three picas, also if more space was put between the third and fourth lines. These appear crowded, especially in view of the space around "South." On the spread of "Cotton Growers," the rules in blue are too strong and draw attention from the type. Thinner rules should have been used with type no stronger than the display, or the rules printed in a weaker color. The copy used

Ray C. Dreher has restyled the Boston Insurance Company's house magazine, changing display from Ultra Bodoni to condensed block type and modernizing makeup decidedly, as the new cover at the left indicates. On the right is the cover of the smart publication of the Phoenix Metal Cap Company

A MERRY CHRISTMAS



for the title of the folder featuring Miss Hill offered decided possibilities. You approached realization of your opportunity on the center spread, although the massing of white space is perhaps far too great at the sides. To a certain extent, the effect would be overcome if the left group were dropped, lengthening the rules on the side accordingly, and if the panel with tipped-on portrait on Page 3 also was lowered somewhat, the idea being to get more white space at the top. The title page is poorly balanced. Our idea would be to set the title almost half again as near the top, with the band above shortened accordingly; specifically, to throw the weight nearer the top. This shift would require raising the body to maintain the present relationship of the two units. You would have done better if you had set the head flush to the left, with the start of these lines in line with the vertical rule, possibly a bit to the left. In view of the use of Broadway, now passé, on the title of "A Distinctive Agriculture," the effect is hard to read. Despite the ornate character of the type, and its novelty, the page is not forceful, because the lines are so small. The smaller the type, the clearer the style must be if results are to be satisfactory. Italic headings on the center spread are too delicate in relation to the body, the text is too small, and the display at the top is too crowded for best effect.

D. FITZPATRICK, of Toronto, Canada.-Considering copy and the quality of the cover paper, you by no means made the most of the picnic program booklet. While the cover has interest, it lacks one of the first essentials of designunity. Also, it is off balance. To carry out the main-design idea, and avoid poor balance and lack of unity in the simplest way, is a problem. First, we suggest elimination of the rule under the two lines at the top, and running the bottom vertical band closer to the type, so the spacing between the two parts of this broken band and

Cover of another Phoenix Metal Cap Company publication and, below, two pages of text from issue, cover of which is on the preceding page

the type would be the same above and below. To balance this part with the other type matter would require setting the words "Tenth Annual Picnic" and "1934" somewhat larger, and placing them a bit higher and to the right, to counterbalance the band on the left. A better plan would be to have the short section of the rule band at the bottom instead of top, with the lines "The Salvation Army Printing Department" as near the bottom on the left side as they now are to the top, printing the title, "Tenth Annual Picnic" in the upper, right-hand

part of the page. The major display would then have dominant position. Your attention is also called to spacing between letters of the title. In setting all capitals, space must likewise be added between letters with vertical sides, like "M," "H," and "I," in order to balance the white at sides of letters like "A," 'T," and "L." Such judicious letterspacing is more necessary with sans-serif than with type having serifs, that provide for a certain amount of space on types. The title page is interesting, but the same spacing fault is evident. The decorative hyphens at the ends of the two shorter lines detract also from general appearance and clarity, and do not effectuate the squared contour desired. We can see no reason for using a small "o" and a large "f" for the word "of," for connecting the two groups. Certainly, too, such catch lines should not be so far from the groups they connect. Some lines of the lower group being set regularly and others widely letterspaced makes the general tone value irregular and unpleasing. Where letters are spaced, some additional space between lines is required.

REPRESA PRESS, of Represa, California.-Of the two covers on the July 4 Souvenir Program of the Athletic Association, we consider the one with the big "4" thermographed in silver the better, despite the novelty of the one with modernistic design, put on apparently with the silkscreen process. In fact, the only thing we really dislike about it is the separation of "Represa" and "California" in the last line. The words should be drawn closer together with only a comma and space between, making the group an inverted pyramid, although one a bit irregular. Makeup and typography inside are on the whole quite satisfactory. Indeed, the most unsatisfactory thing about the inside pages is the printing of type in red with the rules of the border and some ornaments in blue, a color stronger in tone than the red. They should have been reversed.





TO WIT: That is to say, "HUMOR"

http:

We would I. I I have up?

"What he day would I. I I have up?

"What he day was I has also see!" We see and have the see!

When act with I have well have the see!

"When act with I have well and the see!

"Don't have the I have well and it will need to the see."

"Then't have the late! The only most that will seed to find from a must will see the see!

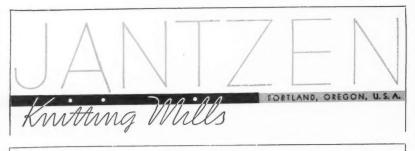
"When't have?

"Then't make you have lost Termin Morphise, the have?

The was maken.

- the back, "The year could be shown to be a backer to be about the backer."
- phone. "Helio I'd like to know whose I can get Mass lures?" nater. I den't know she's wetsily mailed :
- A conditional post along the sole of a conservation sentence and the conservation that the conservation that the conservation that the conservation that the species is the large of a table. You can on a first votice, and a conservation that the conservation that t

- Section 1 dol but so kicked use it to storach when my back was turned."



GAGE REX WAMSLEY CHICAGO



SCHOOL OF ART · CHISWICK POLYTECHNIC · BATH ROAD · W 4



THE PARKER PEN COMPANY LIMITED

PENS · PENCILS · PENSTANDS

BUSH HOUSE STRAND WC 2

CATHEDRAL AVENUE PRINTERS



243 WEST MAIN STREET IN KUTZTOWN PENNSYLVANIA

Here are six attractive letterheads, worth the study of any printer. The top one, Jantzen, was produced in salmon-pink and black as a specimen by Neenah Paper Company. Gage Rex Wamsley produced his letterhead in dull bronze and bluish-purple (black here) on white. The next three are by students of Chiswick Polytechnic School, London, England. The school's letterhead is bright green and black, the next two are red-orange and black on white. The bottom letterhead Kutztown Publishing Company produced for itself in orange and black on ivory. Each of these designs demonstrates the distinction which can be achieved with simple means when handled sympathetically, and with fine appreciation of color values. Each one is a fine example of modern, functional designing

Not only is the type hard to read in the weaker color, especially where there is considerable, but decorative features stand out too strongly. Lines on the title page are spaced too closely, especially in view of the extraordinary amount of white space throughout the page. Again, the three Liberty Bell cuts used as ornament are centered in the space between the two groups of type. Equal division of space like this violates proportion (variety), is monotonous, and uninteresting. On such a page, such ornament should be just about one-third the way down from the upper group. Some rearrangements of the three lines of the title should have been tried to overcome the awkward, unbalanced shape. The simplest thing would be to make two lines of the third one, so the second line would be the longest. The longest or otherwise most important line of a type group should be at or near the top, else the group will be overbalanced at the bottom. While we don't care for the double rule underscores beneath the heads, the other pages are quite satisfactory indeed, except, as already stated, for the mistake in printing the heavier units, the rules, and cuts, in the weaker color. When type matter is printed in two colors, the selection and application of the colors should be such that, when printed, neither will appear to stand farther away from the eye than the other. Tonal balance is desirable.

ALFRED HOFLUND, Sioux City, Iowa,-Specimens submitted by you are quite satisfactory, if not outstanding. The program booklet for the Luther League, about which you especially ask, is among the best of the lot. The cover, featured by a design in silver simulating the frame of a stained-glass church window, is decidedly appropriate, and the round floral-and-cross seal affixed in the top-most panel makes excellent decoration. Our only criticism is that the type matter of the page is too small in relation to the size of the page and the design. By making one section of window of the three, the type could be made larger, but the window frame would not be so true to type. Layout of inner pages, each pair on stock of different hue and of different size, and stepped off from the top, so that when the booklet is opened printing at the top edges enables one to turn instantly to the desired program, is a novel and effective feature. We do not consider Kabel Bold a good head over text in Bodoni Bold, on the inside front cover, for instance, and believe you will agree the head "Convention Announcements" on the front page of the white section is too small. Old English heads work nicely with roman text if the roman is old style, but modern romans (Bodoni Book, for instance) do not work well with it. This is the combination on the 1933 Vesper Service program. Shun rule as a decoration when the handling, as on the letterhead for G. F. Hughes, lacks a definite pattern, and especially when it tends to disturb unity. In contrast with the Hughes design, you will recognize a purpose in the rules of the Paul F. Bean heading. However, single rules somewhat heavier than the parallel hairline rules would harmonize better with the type. Rules used with type should match the weight or tone of the type. In the latter, we would drop the small ornament and the rule between "Morningside" and "Sioux City," as they contribute nothing to the design as such or to the effectiveness of the display-rather, the contrary. The Ridnour head is excellent; while simple, the form has character, and is impressive. Kloster's emphasizes the complexity which results from rules so used as to break up unity and also the ill-effect of mixing unrelated types, aggravated, as here, through crowding. Work toward simplicity and a minimum use of rule

The Inland Printer for January, 1935

and ornament.

The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

Ransom Comments on Dietz' Type

To the Editor: Read with great interest John Clayton's article on the Dietz type design. Too bad there is such a wide gap between idea and accomplishment in that most difficult art. So many proposals are not really cuttable, and so many others lose too much in the cutting. Whether or not one admires Fred Goudy, it is a fact that he preserves continuity between design and

finished type.

If the Dietz type was cut as drawn, with all due allowance for the zinc reproduction, it would be found to stumble over the same point that Morris did . . . it would be too black, especially in smaller sizes. He has made the mistake that so many type designers have made, and overlooked the vital importance of light inside the letters. If the same idea was redrawn by a competent draftsman, about 25 per cent lighter and with due regard for counters as well as for curves, it would be a lot nearer practical. Yet, I still question its replacing some of the older faces.

Of course, the questions of legibility and eyestrain cannot be settled theoretically. Nor do they follow any formula that I have been able to discover. For instance, the linotype Estienne is a really beautifully designed face, yet I was amazed to discover a definite eyestrain in reading a book for which it was used .- WILL RANSOM, Roch-

ester. New York.

Old-Timer Gives Thanks

To the Editor: I have your letter returning to me title page for the Specimen Book of the Evening Wisconsin of some years ago, and a leaf torn from the December issue of THE INLAND PRINTER commenting particularly on the work of C. Raymond Beran, and giving a touch to the story by telling about the work of the old timers, the writer included.

I had always thought that my work was original with me. I am an artist and sedulously avoided copying. If my work shows the influence of Beran, I have not been aware of that influence. You will note that I placed emphasis on the type display, and the decorative motif was always secondary to it.

You have made glad the heart of one of the old timers and I appreciate very

much the space and the excellent comment you have given my work.

I should think that the specimens shown and the article about them and their authors ought to be a great inspiration for the younger generation of today. THE INLAND PRINTER for December, to which the company subscribes, received today.-O. G. RIECK, The Northwestern Mutual Life Insurance Company, Milwaukee.

Approves Editorial

To the Editor: Permit me to congratulate you upon your editorial in the December issue of THE INLAND PRINTER, entitled 'The Last Laugh." I heartily agree with you, and want to say in this connection that we have found THE INLAND PRINTER very helpful in solving some of our very intricate problems. Your open-minded attitude has at all times appealed to us especially. —HENRY HOLT, president, Holt Printing Company, Grand Forks, North Dakota.



This is how Albert Schiller, noted for his type-ornament pictures, looks to William Borutta, artist at King Features Syndicate, New York City. A page of Christmas greeting ideas by Schiller, all done in his distinctive style, was shown in The Inland Printer for December. He looks rushed

Urges Better Care of Machines

To the Editor: In a recent issue of THE INLAND PRINTER occurs an article, "Poor Metal Prevents Perfect Composition and Causes Press Costs to Soar." This article gave a comprehensive detail on this subject, all of which was written in plain language. A few remarks by a worker might shed another light on this subject, which applies to all printing machinery, and not alone to the typesetting end.

Printing machinery is not given the care it should have. Some plants have an idea that all time must be productive—when production ends, it is lay off. Garages have a slogan, "Care will save your car." The same applies to printing machinery.

No one would think of taking a trip across some states or the continent without having his car greased and oiled at regular intervals, but printing machinery is supposed to go on forever. There is too much employment "because of connections" of inefficient "dictators" who know nothing at all of the mechanical end of the business, except to show a high production record (which the boss likes to see at all times), instead of showing and telling him what he ought to know: That care will save machinery, make it last longer, and incidentally reduce costs. Perhaps this is the reason for the difference in prices .--JOHN ALBERTS, Lansing, Michigan.

It's Not a New Idea

To the Editor: As one of your subscribers, the writer was very much interested in the article beginning on Page 63 of your November, 1934, number, especially in that part on Page 64, at the beginning of the first paragraph in the second column, reading "Now for a big jump in another direction: Richard M. Allman of the Riverside Junior College, California, is revolutionary." In brief, Allman proposes to have the first line read from left to right, the second line read from right to left, and so on alternately.

Instead of this new method of reading being revolutionary and new, it is at least 3,000 years old, as the early Greek inscriptions were written this way instead of from left to right. The Greeks had a name for this method of writing. They called it "Boustrophedon," from the word "bous,"

meaning ox, and "strephein," meaning turning. In other words, it was like the turning of oxen plowing in the field.

Allman's method would certainly present a problem for monotype justification. Furthermore, when he makes all of the letters symmetrical as regards right and left, he has to do this at the expense of the differentiation of the letters. Advertising writing would present additional difficulties. The writer regards attempts to revive a method of writing discarded over twenty-seven centuries ago as ill-advised.—A. H. Pugh, The A. H. Pugh Printing Company, Cincinnati, Ohio.

Recalls Early Days in Trade

To the Editor: Your interesting reminiscences on C. R. Beran in this month's The Inland Printer stimulate interesting memories. Somehow or other, I cannot remember the work of this man. However, among those you mention, the names of E. R. Frommader and J. Harry Drechsler come back to mind. Frommader I recall as succeeding in winning first prize in about all the contests I used to enter some twenty to twenty-five years ago.

I often remember with a great deal of pleasure the Unofficial Club to which you and I belonged about 1907 to 1912. Some of the names have gone from me, but I remember N. P. Eby, of Fresno, California; Dave Silvey of New Orleans; Robert G. Ruggles, of the Fort Hill Press, Boston; Winfred Arthur Woodis, of Worcester. I have lost track of most of these men.

Woodis, to the best of my knowledge, is in Worcester teaching printing at a trade school. Ruggles died a couple of years ago. I heard of Silvey about five years ago and understood at that time that he was director of typography for Street & Finney, of New York City. Eby, I believe, is with the Ludlow company in Chicago.

I sometimes wonder, if I were to attempt anything today along the lines of 1912, if I would not find myself grossly out of place. I have done nothing along the line of layout for years. While we have here a large printing plant, consisting of more than 200 people working on three shifts, yet, my activities naturally do not fall along the lines they did in earlier years.

I remember the last time you wrote me, you said that you would like to see some of my specimens. You understand from what I have written above that I do not any longer do anything personally, and have not for years. I am, however, getting together a group of our work and sending it to you, not with the thought that it might be useful for reproduction purposes, but to give you an idea of the difference between the work I did as a country printer back in Farmington, Maine, and the work I am

now doing as superintendent of probably one of the largest plants in New England.

I hear of you occasionally through my good friend, John Curry, of the Machine Composition Company. The next time you meet him, as you undoubtedly will through his activities in the Craftsmen, mention my name and I am sure he will have no difficulty in remembering it. I know him, not only as a business man but personally, also, and I consider him a very good friend.

I have had occasion recently to look over a course in printing put out by the I.T.U., which some of my apprentices are taking, and it brings back to my mind that it was this same course which was originated by THE INLAND PRINTER and the I.T.U. in 1906 or 1907.

I know that I was one of the first to take the course, and I have often remembered that it was the one outstanding beacon in what at that time was a sea of chaos. I often wish I could find those original papers which I had at that time, but they have been lost for many years. The course, as now conducted, is of course elaborated considerably over what it was twenty-five years ago, but the fundamental principles that I got out of that early course have stood by me all these years.

When an apprentice can get into the spirit of the course, as it is now given, he has a tremendous advantage of you and me, who started by rule of thumb and instinct.

I still retain a few of the samples that I produced in my earlier years, together with some notices in THE INLAND PRINTER; it has always been a source of slight amusement to read in these notices that my work was dominated by the use of the old 471 Caslon. As a matter of fact, I believe that everything of mine that was reproduced in those days was set in Caslon.

The reason for this lay in the fact that, in the old country shop in which I was working at that time, I remember all of the type available was of the vintage of 1888 to 1895. Caslon was then beginning to be recognized once more (as it always will be long after you and I are gone) and I well remember getting the proprietor to sell some of the old type which was junk to get a few fonts of Caslon. And I do not remember that we had anything available larger than twenty-four point. So, from prime necessity, all of the work I did was done in Caslon.

As I look back upon it, this was a most fortunate circumstance. I was enabled to establish a style which of necessity must be one of simplicity. I received more or less favorable comment on this style which, as you can see, was developed not so much from a sense of discrimination as from expediency. It was a good thing for me that this situation existed. I learned my

trade on Caslon, and I suppose I will never change my ideas, which are now as they were then.

Ninety per cent of all the work entering into a printing establishment can be set with taste, dignity, and expressiveness in this incomparable face.

I should be interested to hear from you when you receive the package I am sending you. Bear in mind that the style, good or bad, is not my own. I no longer am actively interested in this phase of work. That, in a great many cases, is determined by the advertising department, which consists of a younger generation, whose ideas and mine clash as those of the young and old have always clashed.—CLARENCE A. MERRILL, superintendent, printing department, United Drug Company, Boston.

EDITOR'S NOTE: It is with regret that we realize that some were omitted from our report that deserved mention. Even yet, others have not been named that might well be. To the old-timers all, we offer a salute for what they did for the industry's progress.

Regarding Those Code Resolutions

To the Editor: In your report of the Typothetae convention, you conclude by quoting the resolutions passed by the San Francisco Printers' Board of Trade. These resolutions were passed by the Commercial Relief Printing Industry of San Francisco, the code-administration agency here.

These resolutions were the result of a meeting of all printers in San Francisco, both members and non-members of the Printers' Board of Trade.

You also stated that one of the resolutions asked "forced payment of contributions by private plants." No such resolution was passed. The resolution to which you refer probably was the one calling for each department of an establishment subject to the graphic arts code paying its equitable share to the code authority governing the department.—L. A. IRELAND, code director. San Francisco.

Asks About Craftsman Emblem

To the Editor: Your Australian correspondent, Mr. Mudge, is surely giving your group of letterheads a fine lot of publicity, and I think it was mighty fine of you to send them to him. I read his article in this month's THE INLAND PRINTER, and he seems to have gained a big inspiration. And why shouldn't he? There were some mighty fine examples among those which I saw reproduced.

I have additional copies of my entries and would be glad to furnish them to you gratis, should you have further occasion to make such use of them.

Of course I am interested in the new contest which is announced in this month's issue, but I would like to know from whom I could readily secure an electrotype of the emblem, as shown in the announcement. I presume they can be purchased by printers who are not members of the association for the purpose of entering the contest. I would be pleased to have you advise me.

—J. F. Tucker, New Philadelphia, Ohio.

Likes Our Type Report

To the Editor: Pardon, please, this seeming neglect in expressing my deep appreciation of the fine writeup you gave my new alphabet in the November number of THE INLAND PRINTER, but I have simply been swamped with work for the past two months, and am now writing you from my home late at night.

It was certainly gratifying to note that you "caught the idea," and presented the subject in such a non-technical manner. It took the Patent Office people three years to see the light, and, when finally they did see it, my every claim was allowed.

I want to thank you particularly for giving me another excellent phrase—one that should be of good service in a sales-talk: ". . . but we can clothe the stiff forms in lines of grace and not leave a single 'pin sticking out' to pain the human eye."

Fine! By the Nine Seraphics! And, say: I don't even know Mae West. Who 'n heck is she anyhow?

Incidentally, that "catch-'em-goin'-and-comin'" alphabet of Richard M. Allman's is "intriguing," to say the least. What a cleverly thought-out thing: to design an alphabet whose characters, when split vertically, still leave us the basic form of each letter in the right or left half. It should go far toward fusing the Latin and Semitic races, eh? Hebrew and Goth are, of course, out of the question.—August Dietz, of Richmond, Virginia.

A Prophecy Is Misinterpreted

To the Editor: I have just received our friend's magazine from Pittsburgh, where he said you had made a speech before the Advertising Typographers and predicted (which is a bad habit) that the so-called Egyptian style of type would soon go out of style. I would like to know what reason makes you think it will go out of style when, as a matter of fact, one concern is bringing out a new type along this line and claims that the demand for this face is now stronger than ever.

Of course, this fellow may have been misquoting you; nevertheless, it is pretty hard to be a prophet. It seems to me that I remember somebody prophesying that the sans-serif faces were not going to amount to anything, yet we have had them now for eight years. We have had Egyptian styles for a little more than five years, although they are just beginning to come into vogue.

Just to make you a little envious, I will say that I am leaving February 9 on a Grace Liner to visit ports in Mexico, Central America, and South America, and hope to arrive in New York City about the first of March. Then, during March I will be glad to call upon you and have one of our good, old-fashioned talks.

In the meantime, watch the Egyptian style of face, to say nothing of the semiscripts. Also, keep your eyes peeled for the new type face that is coming out soon.

The "Pikey" Printer

"Tramping printer came to town (Said his name was Ikey)

Put him on an eight-point case Asked if we had 'Pikey.'

"Up in Bumville where I worked (Speaking now is Ikey) Set ten columns ev'ry day

All in good old Pikey.
"When I die, as die I must
(Mournfully speaks Ikey)
Set my obit up in type
That justifies with Pikey.

"When you put my tombstone up (Hopefully talks Ikey) Grave on it in letters deep— Grave in twelve-point Pikey:

" 'Neath this sod a tramp print lies (Epitaph for Ikey)

Wasn't much on eight-point type But simply hell on Pikey."

The above poem is hoary with age, and well known to hundreds of old-time roadsters, and thousands in the trade who met these colorful characters in early years.

It is reprinted here because of the many who recall that by-gone era through the medium of John T.Nolf's "Inthe Days That Wuz" Cartoons, and who wish to preserve it as part of the trade lore.

I hope this will not upset you so you won't enjoy the Christmas dinner, and give you some mean thoughts for New Year's. I remain, as ever, your Salt Lake correspondent.—Roy T. Porte, president, Porte Publishing Company, Salt Lake City, Utah.

EDITOR'S NOTE: We surmise the "predicted end of the Egyptians" is a misinterpretation. What we did say was that the sans-serifs would hang on longer and be used more widely than Egyptian. In the right spot we like the letter—it has lots of punch.

We know it is dangerous to attempt propheting—that's why we do a little of it. Besides, we hit it all off so beautifully regarding Broadway (remember?), and such, including "cockroach" typography in general that we take no chances on missing and messing up our reputation as a prophet! Enjoy your trip!

Melbo's Musings

The reason why so many printers are on the paper houses' C.O.D. lists is that in dealing with the plausible customers those printers were C.O.D.—credulous or dumb.

I would rather spend time in figuring how to land a man's business than in cussing out the other fellow for being smart enough to get it.

Until we printers realize that our part of the work is the *beginning* of the sales effort rather than the *end*, we are going to grope instead of climb.

If I were a salesman with ideas, I would work the non-idea market—concerns without advertising managers, with "Helpful Salesmen Welcome" on their doormats.

Don't despise the small order. A man who wanted a thousand blotters ("his" printer was running a 133-line halftone on uncoated stock!) later gave me four orders for catalogs, running into thousands.

The market's big for those who dig.

Of all the "P's in salesmanship, I think "persistency" is possibly the greatest. Lots of times I gave business to men because they actually complimented me by coming back over and over again.

Do not "hope that the other fellow falls down" so you can get his customer away from him. Outsmart him by presenting one or more ideas that he would never think of.

I would rather sell from a rough layout any day. Too-finished a presentation makes the prospect wonder who pays for it.

G-U-T-S (get under their skin) can be most effectively applied to the supercilious prospects by constructive tact. And when you're under—with those fellows—you're there to stay.

Personally, I have never had much use for the sale made by wild applause at a hunting exploit or loud laughter at an offcolor story. Neither will compensate later for a poor set up or a shortage on the run.

The "happy medium" is never found at a seance—at least, so my best-informed spiritualist friends tell me. But the "happy medium" is a good way to sell—neither garrulous nor glum—dictatorial nor timid—just halfway between.

Keeps Up Quality Reputation

THE INLAND PRINTER keeps up its reputation as a live, absorbing, magnificently printed periodical.—A. MAERZ, American Color Research Laboratory, Ridgewood, New Jersey.

Facts Take the Mystery Out of Costs

Edward T. Miller Offers Five More Break-Downs of Items in Hour Cost. Post Your Figures Where Workers Can See

LAST MONTH THE INLAND PRINTER suggested the posting in shops, where employes could study, panels showing the hour costs of various departments broken down into the proportions allocated to the several expenses of the business. A rereading of that article, with it spread before him, will enable the interested manager or craftsman to make many valuable comparisons with the panels printed here. This is particularly true as those presented here for the most part have to do with mechanical-fed machines, while the panels of last month were concerned principally with the hand-fed machines.

Comparison of the elements shown in the "broken down" hour costs of similar machines, one hand-fed, the other mechanical-fed, is apt to reveal the key to much of the present-day competition. For example, the platen press, larger than 10 by 15:

The hour cost of the hand-fed machine is \$2.109; of the mechanical-fed, \$2.165—a little over five cents more to operate a mechanical-fed machine. Yet, the mechani-

cal-fed platen press has an average record of 1,335 impressions an hour for Class A printing, against only 1,050 an hour for the hand-fed—more than 27 per cent more impressions at an hour cost only five cents higher. That's a pretty big handicap for the fellow who has only hand-fed platens.

Further comparisons reveal the following interesting parallel for these presses:

Factory Wages			and-fed	
Department Direct Expenses				.098
Depreciation				.169
All Factory Expense				1.213
Total Factory Expense			1.383	1.379

In other words, even with its greater proportion of cost for the department direct expenses and depreciation, the wage cost is less an hour, and when the *factory* expenses for the two machines are totaled, the cost favors the mechanical-fed platen press.

In the panels shown here, that of the cutting machine has the highest wage cost, being 41.82 per cent of the total hour cost. No wage cost, in cost centers here shown, is less than 30.29 per cent of the total cost. In every case the total factory expense represents over 60 per cent of the total cost—the cutting machine being 67.19 per cent. This indicates that what we commonly speak of as the "overhead"—the administrative, shipping, and selling expenses—makes up from 30 per cent to 40 per cent of the total hour cost in every department except the small hand-fed platens.

The smallest increment of cost is one mill—one tenth of a cent—but it actually appears here and there, representing a portion in the hour cost chargeable to some one of the expense items. Every printer knows he has all of the items of expense enumerated in these panels; he knows he must pay invoices for most of them every month. It is therefore inconceivable that he should think he can "shave off" any considerable portion of his selling price without actually omitting some of these cost items, which must be included in every hour selling price if the printer is to regain all of his costs in his sales.

Hour Cost of Large Cylinder With Mechanical Feed

(Larger than 50 inches)

Broken down to show the various elements of expense entering into the whole

	Percentages	
	or Ratios *	Cost
Factory Wages	. 36.90	\$1.664
Rent and Heat		.261
Departments' Direct Supplies and Expenses.	. 4.91	.221
Insurance	. 66	.030
Taxes	.78	.035
Light	30	.014
Power	. 1.73	.078
Depreciation	10.87	.490
Spoilage	.34	.015
All Factory Direct Expense	62.27	\$2.808
General Factory Expense	5.82	.263
Total Factory Expense	68.09	\$3.071
Administrative or Commercial Expense		.575
Packing-Shipping-Delivery	5.76	.260
Selling Expense		.604
Total Cost	100.00	\$4.510*

^{*} Ratios and Hour Cost from "1933 Ratios for Printing Management," published by United Typothetae of America. Calculations by the author.

Hour Cost of Mechanical-Fed Pony Cylinder Press

(25 by 38 and smaller)

A "break down" to show what proportion each expense item bears to the whole

	Percentages	
	or Ratios *	Cost
Factory Wages	. 30.33	\$1.312
Rent and Heat		.202
Departments' Direct Supplies and Expense	3.34	.145
Insurance	.82	.035
Taxes	.87	.038
Light	.19	.008
Power	1.60	.069
Depreciation	10.89	.471
Spoilage	.05	.002
All Factory Direct Expense	52.75	\$2.282
General Factory Expense	7.52	.325
Total Factory Expense	60.27	\$2.607
Administrative or Commercial Expense	15.86	.686
Packing-Shipping-Delivery	6.70	.290
Selling Expense	17.17	.743
Total Cost	100.00	\$4.326*

^{*} Ratios and Hour Cost from "1933 Ratios for Printing Management," published by United Typothetae of America. Calculations by the author.

For instance, the hour cost of a large cylinder press, mechanical-fed (larger than 50 inches), is here shown to be \$4.51. Suppose to that we add 10 per cent for profit, which makes a selling price of \$4.96. A printer having such a press, with such an hour cost, must sell its production at \$4.96 to make a profit of 10 per cent above his cost.

What happens if, in his eagerness to keep the press going, he decides to sell it for only \$4.00 an hour? He first fails to receive any profit, but, what is worse, he fails to recover the forty-nine cents charged in his hour cost for depreciation, nothing for light and only six mills of the cent and half charged for spoilage which the press makes.

If the "cut" in the price is greater, and instead of \$4.00 it becomes \$3.75 or even \$3.50, then more of the other expense items are not recovered and the

losses become the rule on monthly operating statements. Yet, many printers are so careless about their prices, that the practice of selling below cost in this way is common.

"How do they get along without going broke?" is a question often asked. They are content with such wages or salary as they can draw out of the business and are not concerned with such things as intangible and unseen depreciation, for which no invoice bobs up each month requiring

Hour Cost of Automatic Platen Press

(Larger than 10 by 15)

Broken down to show the proportion each expense item bears to the whole

I	Percentages	
	or Ratios *	Cost
Factory Wages	37.70	\$.816
Rent and Heat		.064
Departments' Direct Supplies and Expenses.	4.52	.098
Insurance	.85	.019
Taxes	.57	.012
Light	.20	.004
Power	1.32	.029
Depreciation	7.78	.169
Spoilage	.10	.002
All Factory Direct Expense	55.99	\$1.213
General Factory Expense	7.68	.166
Total Factory Expense	63.67	\$1.379
Administrative or Commercial Expense	14.03	.303
Packing-Shipping-Delivery	6.47	.140
Selling Expense	15.83	.343
Total Cost	100.00	\$2.165*

^{*} Ratios and Hour Cost from "1933 Ratios for Printing Management," published by United Typothetae of America.

payment. So day by day, month by month, and year by year they pay no attention to such expenses, and get their business with prices which do not provide for them—"they are living off their depreciation."

The employe getting seventy-five cents, \$1.00, or \$1.75 an hour for his skill and labor too often thinks that because his production is sold for \$2.00 or \$3.00 or \$5.00 an hour, the difference is profit for the proprietor. But a study of these panels

clearly shows that for every dollar which goes to the employe for wages, somewhere near ten or fifteen cents must be expended to furnish him with supplies to keep him going, repair machines and tools he breaks and wears out. Ten to fifteen cents to rent (or own) and to heat the spot where the employe works; five to ten cents must be spent for power to operate his machine and light his work, pay taxes, and insure against fire and accidents. Twenty to twenty-five cents must be paid out for postage, telephone, office supplies, expense of collecting accounts, keeping the books, writing the firm's letters, and attending to all the other responsibilities of conducting the business.

And twenty to thirty-five cents must go to the salesmen and for advertising to keep the business coming into the shop, so that the shop employe may be made

sure of his dollar an hour on pay day. If employes and proprietors will catch the thought brought out in these two articles, it is bound to lead to a better understanding of all our problems in our immediate economic environment.

Every printing employer should make up panels similar to those shown, but using his own cost figures. These should be posted in his plant where the employes concerned will be sure to see them.

Hour Cost of Cutting Machines

Shows increments for operating, administrative and selling

1	Percentages	
	or Ratios *	Cost
Factory Wages	41.82	\$.930
Rent and Heat	4.60	.102
Departments' Direct Supplies and Expenses.	4.03	.090
Insurance	.53	.012
Taxes	.47	.010
Light	.26	.006
Power	2.31	.051
Depreciation	6.21	138
Spoilage	.05	.001
All Factory Direct Expense	60.28	\$1.340
General Factory Expense	6.91	.153
Total Factory Expense	67.19	\$1.493
Administrative and Commercial Expense	12.93	.288
Packing-Shipping-Delivery	5.28	.117
Selling Expense	14.60	.325
Total Cost	100.00	\$2.223*

^{*} Ratios and Hour Cost from "1933 Ratios for Printing Management," published by United Typothetae of America. Calculations by the author.

Hour Cost of Bindery C-Girls

The hour cost of small power machines broken down into proportions for various expenses

	Percentages	
	or Ratios *	Cost
Factory Wages	30.29	\$.534
Rent and Heat		.132
Departments' Direct Supplies and Expenses.	. 3.49	.062
Insurance	.79	.014
Taxes	.84	.015
Light	.41	.008
Power	.92	.016
Depreciation	10.63	.187
Spoilage	.07	.001
All Factory Direct Expense	54.91	.969
General Factory Expense	7.67	.135
Total Factory Expense	62.58	\$1.104
Administrative or Commercial Expense	14.04	.247
Packing-Shipping-Delivery	5.97	.105
Selling Expense	17.41	.307
Total Cost	100.00	\$1.763*

^{*} Ratios and Hour Cost from "1933 Ratios for Printing Management," published by United Typothetae of America. Calculations by the author.

Be the Head Man!

HERE IS A CONTEST THAT IS A CONTEST

The International Association of Printing House Craftsmen, in cooperation with The Inland Printer, invites you to design the front cover for the 1935 Craftsmen's convention program. The Inland Printer offers worth-while prizes, and Thomas E. Cordis, international president of the Craftsmen, has agreed to have the design winning first place used on the program book. Its designer, besides winning the top prize, will be given credit in the book. Designs of high rank will be shown and winners announced in The Inland Printer of April, 1935. To compete, it is not necessary to be a member of any club of Craftsmen, Odd Fellows, Elks—anything! So, don't wait or take chances on being out of this most interesting of all The Inland Printer contests, the one that most will be heard about. Study the copy given below, read the rules carefully, and then go to it!

Program of the International Association of Printing House Craftsmen 1935 Convention + Cincinnati + August 25–28.

First: \$25 cash, plus the glory of designing the cover of the program book.

Second: \$15. Third: \$10. Fourth: \$7.50. Fifth: \$5. And \$3 to those who send the next five highest ranking designs. \$77.50 in prizes!

Submit, for the jury, 20 proofs, in two colors, one of which may be black, on any color or kind of moderately priced paper, 6 by 9 inches in size, unmounted. For reproduction, send three proofs of each form, separately, in black ink on white, coated stock. (If design is bled reproduction proofs may be on 7 by 10-inch paper.) Only type and typefounders' ornaments may be used; no special drawings permitted. However, contestants may cut patterns in blank metal, linoleum, or rubber if desired. All designs must provide for Craftsmen's official emblem with rule panel of desired size and correct proportions. Remember that your proofs must be mailed flat, with name and full address of contestant on the back of one only of the two-color proofs. To be considered by the jury, designs must reach The Inland Printer Contest Editor by February 10, 1935.

Our American and Canadian printers will have plenty of outside competition as dozens of entries are expected from the progressive members of Australia's Printing Industry Craftsmen's Association. And dozens will come from Europe.



THE INLAND PRINTER

205 WEST WACKER DRIVE + CHICAGO + ILLINOIS + MARK FOR CONTEST EDITOR

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Common Usage Forces Changes

In a style book, I find directions for copyright lines, saying that ordinarily the data and the publisher are named, but "sometimes this data is left out." Can it be that "data" may correctly be used as a singular?—New Jersey.

No, sir. "Data" is plural. The singular is "datum." "Datus, -a, -um" is the past participle of the Latin verb "dare," to give. A datum is a "given" fact or item. There is, however, a tendency to take the Latin plural and turn it into an English singular. This is seen in connection with "stratum," plural "strata." Those who don't know the right usage speak of "a strata."

In fact, there are so many who do not know the facts and who do twist these words this way, that it may soon become necessary to recognize "data" and "strata" as straight-out English words, in the singular—which of course would involve the admittance for new plurals, "datas" and "stratas." To expand the field a little, consider "gladiolus." Many persons think that "gladiola" is the name of the flower, with "gladiolas" for plural.

Article Before Numerals Is Correct

I saw this headline over a New York Times editorial: "A \$287,000,000 If." Should it not have been "an"?—New Hampshire.

Certainly not; you read it "a two hundred" and so on. But it's different when you get one like this: "A 1,100-ton truck." Some would read it "a one thousand, one hundred-ton truck"; others, "an elevenhundred-ton truck." In such expressions, the difficulty is real. The reading must be made to match the writing.

Rule Not Always Best Answer

We have a rule against ending a line with a two-letter syllable of a divided word. In an editorial, the first line ended with syllable "de-." I set it that way, and got a call for it. My reason was that if I had carried the two letters over the line would have been opened up too wide; it was far from tight, anyhow. Of course, orders is orders, and I will know better next time. But what do you think of it?—Vermont.

There are times when it is better to break a rule than to apply it. But this refers, of course, to mechanical rules. Suppose you have a rule against permitting more than two successive lines to end with a hyphen.

Then, suppose three straight lines break that way. Further, that the copy is "particular," written with great exactness. To get rid of the run of hyphens it will be necessary to change the wording. It just can't be done by the printer. Of course, this happens more frequently in narrow-measure composition, such as newspaper work, which is evidently the line in which the querist is engaged.

Similar considerations apply to indentions, spacing, and ending of lines with the same word.

Style for Small Capitals

When paragraphs are started with capitals or small capitals, what rules of style are to be observed?—Rhode Island.

There are two situations to which this query might apply. First, in connection with initials, and second, in newspaper feature stuff. The principal points to be borne in mind that proper names must not be split up between two styles; that is, the whole name must be included in the capitalizing, not merely the first unit. Do not set "SIR Walter Scott" or "WASHINGTON State University." Note further that if the first word is short, only two or three letters, it is better style to set the following word also in caps or small caps.

A COPY SUGGESTION

The Tree

Of business is laden with the ripening golden fruit. The casual advertiser gives it a vigorous shake, gathers the small and one-time yield, and is discontented that it is not "bumper" crop.

The wise advertiser knows that only so much of the golden fruit will ripen at a time. He shakes the tree a little today and a little more tomorrow.

The yield is as great as you deserve it. Keep shaking the tree with judicious advertising.

*

Akron Typesetting Company, Akron, Ohio, gives sound advice on continued advertising

Why Go Looking for Trouble?

Consider this quotation: ". . . and open ourselves to the possibility that the customer might find the sometimes cheaper job production and investment more to his liking." What part of speech is "sometimes cheaper"?—Obio.

An adjective modified by an adverb. No doubt the querist knows this as well as we do, and is only jibing at the manner of expression, which does not happen to have his approval. Compare "the well known so-and-so," "the not-so-well-known so-and-so," "the seldom heard expression," "the up-to-the-minute person," "the never-to-be-forgotten occasion." In longer combinations, visual compounding, through use of the hyphen, is a help to the reader in grouping words quickly and easily. Actually it is unnecessary, since the words are all used with syntactic correctness.

Questions Dash with Other Points

In a stylebook which I have been studying I find this:

An em dash (—) is used to denote a sudden change in construction or a break in thought. It should not be used after another punctuation. For instance, you will not use:— Quotation, but: Quotation.

This puzzles me. Will you please arise and shine?—Michigan.

Placing the colons close up to "use" and "but" is misleading. What is meant is this: You will not use colon and dash before the quotation, but only the colon. The trouble is the examples are not set off from the running text. If I had been called on to keep the form used but make it clearer, I would have made it go like this:

For instance, you will not use ":- quotation," but ": quotation."

I have more than once been puzzled in my own mind, or criticized by others, for using quotes too freely when desiring to set off matter from the run of the sentence. But I am firmly convinced it is far better to load the text up with the quotes more than you quite like to do, than to risk losing the point entirely through failure to show the reader just what is straight text and what is illustration. There are sure to be many blind spots in text that fails to make these distinctions; names of books, plays, and ships frequently fog the matter when not set off by some typographical device, as use of quote marks or italics.

Spacing of Punctuation Marks

When I learned my trade I was taught to give the punctuation points room enough to express themselves—not to jam the semicolon, colon, interrogation or exclamation point close up to the preceding word so that it could hardly be seen, but always to separate the word from the full length punctuation mark by a thin space. For commas and periods this is, of course, not necessary. Now even our best magazines are mutilated by neglect of this rule. Since the magazines are "set up" by machinery, matrix-maker is partly to blame; he should leave a little "shoulder" on full length punctuation marks.

"shoulder" on full length punctuation marks.

As to punctuation itself: this is much more rational than it used to be, but in some publications rule-of-thumb prevails, the comma being invariably dropped before "and," whether that word begins a new phrase or not, and too often inserted where it is not needed.—Michigan.

Just as a man's collar should be neither too tight nor too loose, so the major marks of punctuation look rather bad when either squeezed up to the preceding word or permitted to go marching off by themselves, with too wide a space separating them from the letters. As to the art of punctuation, may it not be that fashions in it change to fit the changing pace of the times?

Grammar and Arithmetic Disagree

On a proof, I had this: "Honesty, plus courage, is . . ." I changed "is" to "are," and an editor changed it back to "is." How can you account for that? Honesty and courage are two things, and the verb should be plural.—Do you agree on this?—Minnesota.

Your arithmetic is good, but this is a matter of grammar. "Honesty" is the subject. "Plus courage," cut off by commas, is an interjected expression. Undoubtedly, the actual intention was plural. The meaning is that honesty and courage, combined, are so-and-so. But, as the sentence stands, the singular verb is okay.

How Much Education Is Needed?

What would you say is the minimum of education a proofreader needs for newspaper work? Be explicit, please.—Connecticut.

It is impossible to answer with exactness, because of the difference in people. Also, the answer would depend upon what definition of "education" you adopt. You cannot say a proofreader needs so many units of English, so many of science, so many of typography. There is no scale by which to measure the amounts. One man will go through college and still come out uneducated, while another may go to work at the age of thirteen, and grow up with a mind full of facts and ability to use them.

As accuracy is the first requirement of good proofreading, it is important that the reader know what he does know right. His knowledge should be dependable as far as it goes. He should know English grammar, punctuation, and the points of word-division and capitalization. He should know these well enough to adapt himself.



Hell-Box Harry Says-

By HAROLD M. BONE

A defeated pugilist's face is usually a study in two-color work —black and blue.

One piece of type claimed an income-tax exemption as *head* of a *family*.

Many reporters go broke celebrating the landing of an important news break.

Some customers will take a printer's word that he's a good typographer, while others demand *proofs*.

A certain ambitious apprentice studied the art of *interior decorating* to learn the correct way to arrange *furniture*.

And his brother joined the cavalry so he could find out all about mounting equipment.

Display is the thing a comp makes of himself when he doesn't get that anticipated raise.

The only time most printers see *long runs* nowadays is when they attend *marathon* races.

Failure to allow for the proper overhead on imposing *stones* has put many a composing department *on the rocks*.

When fire struck a printshop and With flames the plant enclosed, Employes fled in panic, but The type forms were composed.

He should know some history, something about science, literature, religion, law, and politics. He needs enough of each of these to enable him to sense the presence of possible error. And of course he needs to know enough about the printshop work to know what his marks mean out in the shop, in the way of things to be done in making the changes he orders.

One special need in newspaper work is familiarity with the names and facts that crop up in the news day by day. A good newspaper proofreader has an encyclopedic knowledge of name-spellings and of dates. His work is in itself educational. And his knowledge grows day by day, if he is the right kind of worker. Education is not to be weighed and measured. It is the wealth of usable knowledge you have in your mind that counts.

Makeup Is Really an Art

I object to filling out the column or the page by leading the last few lines while the balance of the article is solid. Better use an ornament to fill out—or on a two-column page let the second column go a line or two short. That would be entirely proper.—Florida.

Leading a block of type at the end of the column or page, where the rest of the matter is solid, would be patchy and conspicuously a makeshift. But other arrangements suggested are little, if any, better. Ornaments should not be sprinkled indiscriminately, just according to where open spaces for their display happen to occur. And a short column or page is simply bad.

"Filler" items are mighty handy to take up the slack. A little care and study will almost always indicate a way out of the difficulty. It is in all such matters that the difference between artistic and unskilful printing is most apparent.

We Are Taken to Task Belatedly

In your article on simplified spelling in the August number, you seem to regard a spelling system as nonsense. Yet that is the essential thing that previous spelling reform lacked: a usable system. The aim of spelling reform should be to change spelling to a science rather than a convention. There have been fonetic alfabets galore, but their uniform content of invented letters rendered them unprintable in a practical sense. In Fonetic Crthqgrafi we have gone as far as possible without introducing new letters; in Sistematized Spelling I attempt to arrive at a familiar and inoffensive reduction of our present spelling to a system.

In regard to your solution of the Gordian knot by simply introducing some ligatures, I wish to ask how we are to typewrite the ligatures—and must I junk my present typewriter? Also how many impecunious job printers, even magazines and newspapers, would go to the expense of purchasing the new ligatures? Also how many people would be willing to put up with such a makeshift method of repairing the English orthography?

The plan of Columbus to sail west in order to come east seemed extremely unreasonable to the mariners of his time. If spelling reformers would coöperate we could soon work out a plan which would take us somewhere.—Chicago.

Spelling reform seems to be the star example of getting nowhere fast.

Dictionary Has Its Limits

I queried "de-emphasize," as not in the dictionary. Not being in the dictionary, I hold it cannot be considered a proper word to use in careful print. It was overruled. What have you to say to this?—*Minnesota*.

Only that if the dictionary-makers set out to give every possible combination of prefixes and suffixes with main words, they would have to make their dictionaries twice as big as they are. The dictionary gives the prefix "de-," explains its force in combinations, and leaves it to the consultant to work out the problem of any particular combination for himself. To de-emphasize is to take the emphasis away from.

The Inland Printer for January, 1935

Here Are Facts You Need in Figuring

Out Your Income Tax

By COLEMAN N. EVERETT

DURING THE SEASON of calendar change, when ledgers are about to be closed for the year, the thoughts of managers and accountants anxiously turn to depreciation. In the past, there was much uncertainty in their minds over the allowance for depreciation and obsolescence the Government might approve in the annual income-tax statement. However, under the important Treasury Department Decision 4422, Government now shifts the burden from its shoulders to those of the printer who may have to pay the tax, and who seeks deduction for depreciation.

Hereafter, the printer "must furnish full and complete information with respect to the cost or other basis of the assets" on which depreciation is claimed. Age, condition, and remaining useful life must be set forth in claims for deduction, as well as the portion of their cost which has been recovered through allowances in

prior years.

Heretofore, the revenue agent has generally computed the printer's depreciation for him. From now on, the initiative must be taken by the printer in "furnishing affirmative evidence"; and he must show "cause as to why he is entitled to a depreciation deduction." Thus, it will make it incumbent upon him to ascertain all the facts concerning the property as gathered from the property itself rather than from the books of accounting.

In making up his proof for depreciation claims, the printer must establish: That "logical and proper depreciation rates are being used" for the classifications and segregations of the depreciable property; that "a systematic and understandable method of accurately computing depreciation" is actually in use, and that the remaining recoverable cost of the depreciable assets is spread over the remaining useful life; that in building the depreciation base, no non-depreciable asset, such as land, good will and other intangibles as are acquired through "lump-sum purchase of property" is injected; and that abandoned property units are not included in the depreciation base, and that he is not continuing to depreciate assets already fully depreciated.

The "depreciation base" which every printer is called upon to furnish consists of "full and complete information regarding the cost or other basis of assets for which depreciation is claimed, the age, condition and remaining useful life of the assets, the portion of the cost or other basis which has been recovered through depreciation allowances for prior taxable years, and such other information as may be required to establish the correctness of the deduction claimed or to determine the amount of the deduction properly allowable. It is well known that the Treasury Department demands factual figures.

THE INLAND PRINTER suggests to those printers and accountants to whom annual depreciation charge is a matter of considerable concern, especially in preparing the annual income-tax statement, that they write the Treasury Department for copies of this decision for study before getting into a jam with their tax problem.

The circular describes a new form of "depreciation schedule," the headings of which accompany this article. By the use of such a schedule, the full information required by the Government is properly accumulated and the record becomes a valuable adjunct to the property appraisal.

Inasmuch as Government now takes the stand that "the reasonableness of any claim for depreciation shall be determined upon the conditions known to exist at the end of the period for which the return is made," sound judgment - present times being what they are-would seem to dictate that the entire matter of depreciation better be carefully studied from Government's standpoint before making a claim, and that a thorough survey be made of all "the conditions known to exist."

Extremely interesting has been recent debates on the entire question of depreciation, principally because it is an essential element of costing and accounting, uniformity of which under the N.R.A. is destroyed if the basis on which it is calculated be not standard among the unit establishments. Government, as has been stated, adheres to the basis of original

Shown at the right is a depreciation record sheet prepared according to the instructions given in Treasury Department Decision 4422. Each printer should obtain a copy before making tax report

3 14	acton Depression Depression not not not not not not not not not n			
12 13	Charges to Charges to Charges to Charges to Charge or Charge (See Note Column 6)			
п	Adjusted Cost End of Current Tear Column 4 Less Column 10			
10	Deductions for Sales and Other Dispositions Gurrent Year			
o,	Estimated Romeining Life	7		
80	Balance Remaining of Year Column 4 Less Column 7		*	
2	Depreciation Reserve Beginning of Year			
9	Charges to Derrectation Reserve, Frior Years (Charges for Other Than Relitements or Sales to be Fully Explained)			
2	Credits to Depreciation Beserve Prior Tears (Depreciation Allowed or			
	Adjusted Cost Beginning of Year Column 2, Less 3			
n	Deductions for Sales and Other Dispositions in Prior Years			
2	Original Cost and Subsequent Additions by Years, Including			
-	. Year Acquired			

cost, though there are many able accountants and scientific business analysts who contend that the proper basis on which to compute depreciation is *reproduction* cost of the item in question.

Those who would pursue further the study of the question should procure a copy of the N.A.C.A. Bulletin, "Essential Elements of Cost for Uniform Accounting Under the N.R.A.," wherein a subdivision presents both affirmative and negative arguments prepared by a notable group of experienced and authoritative specialists.

Even after most of us study the arguments pro and con, and some of us are convinced one way and others among us another way, Government will probably continue to approve depreciation on the basis of *original* cost, and of course that will largely influence most of us in our action. One may be inclined to accept the views of both the affirmative and the negative arguments on the question, "Should depreciation be calculated on the basis of replacement value?" because looking at it from opposite sides, they both seem to be right in their opinions.

'There still is an argument, however," says Lyle H. Olson, a distinguished business analyst, who sums up the case in a manner which leaves no question about the importance of depreciation. "Entirely independent of the original or replacement cost of assets, is the economic fact that depreciation is the measure of the loss in property utility and value consumed in production, which should find its way into the operating costs, so recoverable in the price of the product. It represents the sacrifice of the owner, and it is the current value consumed in producing the product. It is the loss that should be paid for by the manufacturer's customer.'

Sweet Sales Song Suggested

To make an advertising booklet interesting and easy to read is an art. The Birmingham *Eccentric's* commercial-printing shop, of Birmingham, Michigan, which is the producer of the September, 1934, insert, has tackled its selling task with equal success in a forty-pages-and-cover booklet, "Toot your Selling Horn Harmoniously."

By devoting all the right-hand pages to the sales story—never over twelve lines, more often less—the reader's attention is concentrated, the message flows, and the story "gets across."

On the left-hand pages appear philosophic quotations, samples of ancient and modern humor, and an occasional sally on selling. Size 3½ by 6 inches, with a high-grade green cloth-effect cover, the type in black, clef ornament and rules in red, the booklet is handy to read and carry.

Invalid Succeeds as Printer

By DONALD PAYNE

Clarence E. Beam, thirty-nine, of Statesville, North Carolina, can't walk a step, has the use of only two fingers on each hand, and gets about in a wheel chair, but these handicaps do not mean a thing to



Clarence E. Beam is seen before display window of printshop he built despite physical handicap

him! He keeps on steadily climbing up the success ladder, regardless of handicaps.

For the past ten years he has been sole owner and manager of the Beam Printing Company. About a year ago, he enlarged his printing activities to include the publication of a weekly tabloid paper, called *The New Deal*.

Beam was accidentally injured in 1913, the injury causing complete paralysis from the waist down and including partial paralysis of both arms and hands. At the time of the accident, Beam was a farm boy of eighteen. Eleven years later, he became connected with the printing trade, beginning as owner of a small, unique printshop in Statesville. The shop, located in a room of his home, had an obsolete 8 by 12 press, a few cases of type, a small stone, a mimeograph machine, and a typewriter. Beam was owner, manager, and part-time typesetter, having the assistance of a feminine member of his family for "heavy" work.

Two years later, he moved his equipment to the business district. He instaled other equipment and employed a printer. He had made his start.

Since that time—in 1926—the invalid printer has gradually added to his equipment. In the depression year of 1932, he acquired a linotype, and that alone tells the story of his steady climb upward.

Last fall he began publication of a small weekly paper, distributed free to every home in Statesville. Four thousand copies are distributed each Thursday in the town, and 375 in the county.

The paper has prospered since its initial appearance, and the owner's plans call for early enlarging of its size and for a much wider circulation.

The Beam plant now employs five persons regularly, one or more occasionally (as rush work demands), and fifteen carrier boys for newspaper delivery.

About This Month's Cover

THE INLAND PRINTER has directed the attention of printers on occasion to the valuable services offered by certain progressive papermakers. It has seemed that too little use had been made of such helps—ideas that printers can sell, correct color schemes which remove speculation from that angle of producing printed matter, also in some cases, electros of illustrations and decorative designs, which, at the cost of a dollar or so—original art and engraving costs being absorbed by the papermaker—make possible work which can be sold at a higher price.

The cover of this issue was planned with the object of impressing our readers with the advantages of keeping a file of helps that are offered by papermakers and of making the fullest possible use of them. It was designed by the editor around the square decorative panel with plant decoration in reverse.

As supplied by the Champion Coated Paper Company of Hamilton, Ohio, and shown in the "Champion Book of Decorative Designs," the open center circle is blank. It is filled in here with a reverse zinc shot from a proof of the type matter. The type matter itself might have been set in a mortise or an electro of it, if desired, be mounted in the plate as supplied. Type might have been printed in one color and the supplied panel in another using the plate exactly as received from Champion.

Many readers will doubtless consider the letters in the circle are drawn, but that will be due to the fact that the face is so new. It is one of the latest offerings of The American Type Founders Sales Corporation, named "Pericles," and was designed by Robert Foster.

Despite use of what might be called "stock" material, no apologies are offered. Indeed, the staff considers it a good, strong

The Inland Printer for January, 1935

design and trusts many more readers than now do will take advantage of the facilities for enlivening their work, and keeping it from the common too "typey" appearance, which papermakers afford them.

Incidentally the color plate, giving the effect of rough wall finish, is a straight halftone made from a sheet of yellow Hammermill cover stock. A flat zinc or cut rubber plate would have cost less, but been less interesting, while a Ben Day pattern plate would have, of course, run into more money and be less effective.

Likes New Heading Style

Aside from the actuality that THE INLAND PRINTER is good instructive reading, and that it shows and reviews the work of many printers and designers, thus keeping us informed as to what is being done, it itself keeps pace with the changing times in its own makeup.

It is a constant source of inspiration to me to see what you can do with the headings month after month. While some may contend that a magazine should adopt a definite style, I feel that a magazine such as THE INLAND PRINTER, showing and leading the way for the printing industry, adds further to its mission of instructing by not only printing articles about the good typographical arrangements but also by actually demonstrating in the makeup of its own pages what a lot of possibilities there are—always so fresh, clean, and modern looking.

Right now the September issue is before me, and again I nod with approval—it is so entirely unusual and new in its treatment. I like it.—FRANK KOFRON, St. Paul.

It's Not the Heat, It's the Humidity in Paper That Causes Trouble in the Pressroom

By WILLIAM BOND WHEELWRIGHT

★ PAPER CURLING manifests itself in five ways, thus: With the curl in the "machine direction," that is, with the grain, and the wire side concave. With the curl across the grain and the felt side concave. A combination of these two types, whereby one corner may go one way and the opposite corner another. A wavy or scalloped edge as it occurs in a pile of paper. Sticking to presses and other effects due to charges of static electricity.

In order to understand these phenomena we must understand the cause. Principally, it is due to the hygroscopic nature of the cellulose fibers in the paper. That is, their constant tendency to absorb or give off the moisture in accordance with atmospheric conditions. Secondly, it is due to similar properties of the sizing agents mixed with the fibers or applied to the surface of the paper during the making.

Certain precautions can be taken by the manufacturers to minimize this troublesome tendency, but it can never be eliminated. This is a fact that printers or other users of the paper should fully appreciate. But there are things the user can do to control conditions which precipitate the trouble, and over which the papermaker has no control and can have no responsibility. A clear understanding of these factors will prevent much trouble, and eliminate the claims that might otherwise be unjustly made against dealers and manufacturers.

First, consider the properties of fibers responsible for curling. As fibers dry, they shrink in diameter; as they absorb moisture, they expand in diameter; their length is unaffected. It is evident that if all the fibers through the sheet lay exactly in the machine direction, we would get maximum shrinkage or expansion across the grain.

Since, in machine-made papers, a majority of the fibers tend to point in the direction the machine runs this is precisely what happens. Furthermore, there is a tendency for the fibers on the "wire side" to assume a position, in the making, more nearly parallel with the machine direction than those on the top, or "felt side," of the sheet. The more pronounced this is, the greater is the likelihood of a curl with the wire side concave.

It is also a known fact that in the process of papermaking, which involves the use of suction on the bottom or "wire side" of the paper, that the filler, the size, and other finely divided ingredients are thus carried through the wire upon which the sheet is formed. This is often evident in colored papers, which consequently are paler in hue on the wire side. The resulting inequalities have a bearing on the curling, and this is where the skill of the papermaker comes into play. His ability in minimizing the effects of the machine action overcomes the difficulties from this source.

The curl across the grain of paper, with the felt side concave, is of less frequent occurrence and rarely causes difficulties. It is explained by the fact that if you make a lot of indentations on one side of any piece of paper it will tend to curl toward that side. The pressure of the nap of the felt which is pressed against the paper while it passes through press rolls of the machine may produce a similar effect. Furthermore, when the paper is finally wound into reels, the "felt side" is generally *in*, so that the paper assumes a coiled position with the felt side concave, and tends to stay this way.

At other times, when the paper is cut into sheets, it lies perfectly flat, except perhaps that which was close to the core of



Fred J. Hagen (left) and William Sleepeck are seen placing a wreath on Franklin statue in Lincoln Park, Chicago, as others in Old-Time Printers Association watch. It's annual custom

the reel. Add to these conditions the probability of the fibers on the felt side running more in the cross-machine direction and we see why shrinkage tends to occur occasionally with the felt side concave, and with the curl across the machine direction.

Hanson remarks that he has not seen much difficulty with this effect, except on surface-sized papers. "This process," he says, "certainly accentuates the curl of any kind. The materials used for surface sizing, whether an animal glue or a vegetable starch, have a much greater coefficient of contraction as they lose moisture than does cellulose. . . . The net result is that a paper, which may have had a slight tendency to curl before surface sizing, may curl badly and, furthermore, it may curl both ways with one edge up and another edge curling down, whichever way the shrinkage causes the greater push or pull." To a great extent these difficulties are up to the papermaker.

Wavy edges present the more frequent difficulties in pressrooms. "The worst time for this kind of curling in the printshop is naturally during the winter, when the heat is turned on and the humidity is low."

The chief responsibility of the paper-maker in these instances is to produce a paper with moisture content most favor-able to prevailing atmospheric conditions. "Most printshops will vary in their humidity between winter and summer at least 40 to 60 per cent, and often from 30 to 70 per cent," Hanson says, "and under these extreme conditions, unless the paper is particularly made for it, it is difficult to avoid some trouble."

It should be understood that a given per cent of moisture content is present in fully seasoned paper in exact proportion to the relative humidity of the surrounding air. The ideal condition would be to bring the paper into equilibrium for the atmosphere of the pressroom where it was to be used, and then to maintain a constant condition of the relative humidity in that room. Few pressrooms are so air conditioned as to make this possible. Hence, printers must make all due allowance for wavy effects due to factors over which the papermaker can have no control.

Finally, we come to the consideration of static effects, where we find sheets sticking together so the feeders pick up more than one at a time, or perhaps that the sheets stick to parts of the press.

Much of the difficulty of pressmen is due to this condition; and it cannot be "blamed" with real fairness on either the printer himself or the papermaker from whom he purchases his stock.

"Green paper," says Hanson, "will naturally tend to have more static in it than paper that has been well seasoned, and nowadays when the printer is buying from hand to mouth and demands quick delivery, this is an important factor. It is evident that paper should contain as much moisture as possible, commensurate with other kinds of curling.

"An extreme condition of static occurs when the paper in winter time has been stored in an unheated room, and then is suddenly brought into a warm printshop and put on the press. In the most extreme cases, the moisture in the paper is actually frozen in the cold-storage room, so we have a condition where the paper contains absolutely no moisture—moisture being present only in the form of ice.

"It is therefore subject to static, even from the printing machine, and the result may be actually that the paper seems to jump all over the room. In this case, of course, the printer himself is to blame, but he does not know it, and naturally takes it out on the paper."

The installation of electric neutralizers on modernly equipped presses has done much to overcome static difficulties, but nevertheless the printer can do much to avoid such difficulties by anticipating his paper wants in time to avoid the introduction of chilled or frozen paper for immediate use. He can also take some measures to humidify his pressroom, and prevent an excessively dry condition.

With air in a normal condition, around 50 per cent relative humidity, static conditions are not bad, because there is sufficient moisture in the air to provide conductivity for electrical discharge. It should also be noted that this normal medium favors one's health, as over-dry air increases the rapidity of evaporation of the perspiration, irritates the sensitive membranes of nose and throat, and creates a condition more favorable to infections. But so far as curl in the paper is concerned, it should be borne in mind that, after sheets have become acclimated to any particular condition, their stability of form depends upon maintenance of that same condition. Any variation is soon reflected in the paper, because certain of its fibers act like barometers.

Hence it is important to know the relative humidity and keep a sharp eye on it. Hygrometers can be purchased at small cost to provide this information. Air conditioning calls for engineering advice. The necessity for installing equipment is a matter for the individual to decide, in the light of the economies which may result from having control over factors which cause so much trouble in printing, or converting, paper.

The author makes acknowledgment for many of the points presented to H. H. Hanson, general manager, W. C. Hamilton & Sons Company, for his article on curling of paper, read October 20, 1934, before the Superintendent's Association and reported in *The Paper Mill* of October 27, 1934.

Makes Users Cut-Conscious

By JOHN J. STAPP

Realizing that business men outside professions closely related to printing had little or no conception of the work involved in making a cut, The Royal Press, Limited, Long Beach, California, sent out a



Greatly reduced, this reproduction still gives an excellent idea of appearance of the novelty ad described here; original being of wall-hanger size

mailing piece to explain something of the work involved in reproductions.

The piece was an enlargement, forty times actual size of a halftone reproduction of the likeness of the President. And underneath the enlargement was explained that halftone reproductions are made up of a series of fine dots. Further cut-propaganda was run at the top, where the copy pointed out the many types of cuts available, stating that each of these would do a specific task better than the other, and also advising the customer to see The Royal Press when planning printing.

Viewed at a distance, the "dots," of course, merged into the likeness. The actual reproduction, a thumb-nail cut, was placed in the lower right-hand corner of the picture, giving the customer some idea of the work involved in producing this piece. Hung on the wall of the customer's office, the piece made an interesting decoration.

"We received a nice response from this piece of advertising. First, customers had more respect for our prices, understanding why it was necessary to make a decent charge for illustrated printing. Then, the uniqueness of the piece had a wide appeal; men would walk up to the picture, study it, and walk back to get the effect. We felt that we were raising the prestige of our profession by using this type of mailing piece, which would show customers some of the work done by printer and engraver.

"All in all, we have found that this type of advertising is our best method of bringing ourselves to the attention of the buying public, as we have something which will remain in sight indefinitely," W. F. Richardson, of the firm, said.

* *

Facts Needed on Results

Have you ever squirmed when a printing buyer asked "How much?" His apparent disregard of quality is frequently due to ignorance, rather than the pinch-penny policy, according to Ad-Vantage. When it is possible, get comparative examples of mailing pieces with figures showing the percentage of returns. The higher ratio of returns of a quality job will more than offset the lower-price bogey.

Praises Specimen Review

It was with satisfaction and pride that we saw our humble efforts displayed in THE INLAND PRINTER for October. Credit for our work having reached the point where it gains your favorable attention is to a large extent due you.

Since first reading THE INLAND PRINTER, I

Since first reading 1 HE INLAND PRINTER, 1 have found your Specimen Review a fund of valuable information. I read every criticism in your entire department, no matter whether it is favorable or otherwise, and so clearly are your views stated that this alone provides a thorough training in good typographic practice.

Thank you, Mr. Frazier, for your help. The assistance you have provided myself and thousands of others is of a value that cannot be estimated.—A. G. NEWNHAM, of The Printing House of Alfred Newnham, Hamilton, Ontario.

Many Still Stumble Hopelessly in Darkness on Right Method of Compounding Words

By EDWARD N. TEALL

★ BLACKBOARDS are often slate slabs, and not boards at all. And then again, there are many boards of sable hue that are not blackboards. Boxes made of paper are not paper-boxes unless they are used to hold paper; they are paper boxes.

Compounding is a real thing. It "means something." It means that words have been put together to express a new idea. It is part of the life and vigor of our speech. In oral communication, we indicate the wedding of words through elimination of pauses, and through accent. We say "big boat" with deliberate break between the adjective and the noun; "steamboat" without a break. In the former, we stress both "big" and "boat"; each carries a separate idea. In the compound noun "steamboat" we stress the first syllable, and play down the second. In print, these distinctions must have visible presentation, through use of the hyphen or running the two component units into what we call "solid form."

Some have held that our compounding reflects the historical progress of making new integers of speech: first a two-word form, then the hyphened form, then the solid form. But this theory does not hold when we examine into the history, in literature, of compounds. Again, it is held that the combination of words into compounds is to be brought under rules according to the syllabicity of the elements, a monosyllabic word plus one of two or three syllables; a polysyllabic plus a monosyllabic

word or another polysyllabic one such as "book-keeper," "water-proof," "umbrella-handle," "corporation-attorney." But even this attempt at scientific codification sometimes fails to hold up.

The public is not compound-conscious until a reader or writer has difficulty in fixing the exact meaning of written or printed matter. A person may write "bookstore" today, and "book-store" tomorrow; "book store" the next day. Even trained and supposedly careful writers may be guilty of inconsistencies on a single page or in a single paragraph of copy. There is no uniformity in usage; not even as much as in punctuation, where writers and editors do at least form habits which promote stylistic consistency in their product. Shops have styles in punctuation, and sometimes think they have styles in compounding-but in that field, they are apt to fool themselves.

The dictionaries show compounding in their entries, but it is an actual fact that a great many consultants do not even know how to avail themselves of this help. It is almost incredible, but true; and true of many a person who would by no means be describable as illiterate. There are many desk-books, too, that include chapters or sections on compounding; but these are incomplete, due to limitations of space.

F. Horace Teall, who devised the system of compounding used in the Standard Dictionary, made a book consisting of a little prefatory matter presenting the basic principles of compounding, with a list of thousands of words. This at least had the practical merit of referability.

But there is a wide field which cannot be covered by such a word-list, and that is where most of the troubles originate. There is a distinction to be made, for example, between conjoined words in attributive and predicate position. A thing that is worth while is a worthwhile or (worth-while) thing. No word-list can take care of such distinctions; there are too many of them.

A good many writers make a similar distinction in the case of such combinations as that of "well" with words like "known." They would write "John Jones is well known as a speaker on industrial relations," but "that well-known speaker on industrial relations, John Jones."

Take a squint at "The Subtle Trail," by Joseph Gollomb (Macmillan, 1929)—not because it is different from other books, but simply because I happen to have at



This beautiful scene is the reception room of the Stone Printing and Manufacturing Company, Roanoke, Virginia. Pleasant surroundings have an uplifting effect upon customer and employe

hand some notes on compounding used. Consider the "-ing" words. I find "livingroom," using the hyphen, but "reading room" and "waiting room" without one. Also "rooming house," "drinking glass," "traveling bag." Now, no one is going to be puzzled as to whether a room was really living, reading, or waiting. Every reader knows it was a room to be lived in, a room in which to read, or a room where people can wait. In solid, hyphened, or in open form, the meaning is clear, unmistakable.

But there are times when these "-ing" words can cause momentary confusion or even real uncertainty. In "speaking likeness" we have the straight participle used as an adjective; in "speaking-voice," is there not a slight shading off from that relation toward that of a two-noun combination, calling for the hyphen?

All this is not conclusive, I readily admit. But it serves to show the kind of thing we have to deal with in compounding. These examples do not lead to the setting of a rule that would be acceptable to all writers. But I present this point for consideration: Would not usage, now higgledy-piggledy, be somewhat clarified if the majority of writers were to make it their practice to hyphen the whole class of "-ing" words in which the use is not clearly that of the straight participial adjective? Thus walking-stick, rolling-pin, roominghouse, boarding-house, walking-beam.

A sailing-ship may not be a sailing ship, or a ship that is sailing, because it may be anchored or moored; but it is a sailingship just the same, a ship built for sailing. The walking-beam is not a place to promenade, and it does not walk, itself. But here's the point: The hyphen does not in any single instance that I can think of, where the "-ing" word is not a descriptive adjective applying to an individual object, clog up or obscure the meaning. In many instances failure to use it does not impede the reader's perception of the sense, even momentarily. And as I think more and more on these matters, I am less and less willing to quibble. What we must do is to get at a workable and simplified system.

Now imagine a line of asterisks, signifying an overnight break in the continuity of this article's composition, and let me backtrail a bit. I am going to reproduce a paragraph from Walter Winchell's newspaper stuff, and ask you to read it attentively, to see whether you will perceive readily the unmarked challenger of my own attention. Something in this paragraph caught my roving eye, and caused its use here:

Midtown Street Scene: The mansion on Vth Avenue in the 80s which features a bronze plaque over the front door, showing the likeness of the owner thumbing his nose at his neighbor. About a decade ago we first mentioned it, and the other gazettes played it on their covers.

. . The legend that goes with the plaque follows: A merchant aspired to dwell among the snooty. His identity was learned, so his efforts were discouraged. . . . He finally arranged the deal by using a dummy-buyer, and then moved in. . . . His first gesture was to have his own likeness put over his front door.

Yes, of course-you do see it. It's that expression "dummy-buyer." The error of that should be immediately and piquantly obvious to the most elementary thinker on the matters with which my department and these articles deal. A dummy-buyer is one who buys dummies, and that is not what Walter was thinking of, at all. He meant to say the gentleman aspiring to break into The Avenoo employed a dummy buyer to obtain the property for him. "Dummy" here is a straight adjective. An example like this is a stroke of lightning that should clear a landscape lost in semi-darkness.

The whole point I wish here to make is that while long, carefully worked out lists of "fixed" compounds are immensely valuable, useful in the endeavor to bring compounding into order, the first thing for us of the world of print to do is to effect order in our own chaotic minds, so that all our compounding may be intelligently planned, systematic, and in a broad way consistent, not haphazard, happy-go-lucky, or devil-may-care, off-again-on-again-goneagain, and self-stultifying.

For my own part, I find a long step forward is achieved through decision to use the hyphen, solidify, or employ the twoword form just as good judgment dictates, with special consideration of unambiguity as a goal. Of course, I have for my own writing a fairly well organized system of my own, which goes far beyond this elementary formula.

In setting a style for an office, which it has been my "business" to do more than once, I have of course set certain rules, fitting the kind of work and the desires of my employers. But at all times I prefer to reduce the number of rules to a minimum, and never would I hesitate to break one of those rules if application of it in a tight place would interfere in any way or degree with the essential desideratum, getting the idea across with assurance of perfect understanding between writer and reader.

Such a system must be applied with intelligence and discrimination; without quibbling, and without pedantry. Do not be swayed by criticism from the wholly unlearned or from the over-learned; the irresponsible or the rule-bound. Do not compound unless the words, when visibly joined, mean something different from what they "say" when separated. Remember the difference between the "dummy buyer" and a "dummy-buyer." Remember also that where another language does one thing with a word, English does a dozen.

Phonetic Humor Clicks

By H. WILBUR POLSON

The brain child of a linotype operator, a monthly publication, As Henry Sees It, has brought much fan mail from other editors and operators. The one-man staff of the humorous monthly is H. E. Polderboer, for ten years an employe of the Woolver-

ton Printing Co., of Cedar Falls, Iowa.



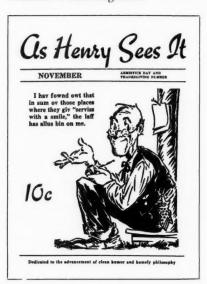
The beginning of the paper is traced back two years to a column of phonetic humor and philosophy which is syndicated by Polderboer to several Iowa weeklies. The hobby still obsessed him, and he launched a monthly paper of such mate-

rial. Several issues have appeared, and circulation is rising with each number.

As Henry Sees It is dedicated to clean humor and homely philosophy. A typical squib is "I hav fownd owt that, in sum ov those places where they giv 'serviss with a smile,' the laff has allus bin on me."

Polderboer says, "It is a bit of fun getting it up, and the financial revenue that is derived from it spices up the pleasure." Polderboer is "the works," from author through editor, publisher, compositor, circulation manager, and copy boy.

The cover page of a recent issue of this unusual little publication is shown below. Even the art is in keeping with the character of "Henry." Not a beautifully printed brochure, it has been shown that the fans can take their phonetic humor without the customary dressing of slick paper, fine halftones, and the other appendages that are necessities is other magazines.



The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

Perforating on Cylinder Press

Will you kindly give us suggestions as to the best way to run the enclosed order, which we print twelve up on a cylinder press, the perforations running across the cylinder? We have trouble with drawsheets tearing. It is also difficult to jog the sheets, as the perforations have a tendency to curl the sheet before delivery.

The best way to perforate is with accessory devices secured to the crossrods of the cylinder. These may be obtained from the typefounders. Without these devices, overlay the print of the perforating rules with strips of thin brass and glue corresponding strips Holland binding-tape on drawsheet.

Color With Single Halftone

I am enclosing a three-color print, produced from a single halftone. After the halftone is printed in black, colors are printed from selected portions of a zinc tint plate. A special compound is placed on parts of the zinc not to be printed. I would like to obtain information concerning this process.

While the sample may have been produced in the manner you outline, there is an easier method described in back numbers of THE INLAND PRINTER, by which method no zinc tint plate is required.

Makes Transfers of Printing Inks

I am making a business of transfering printed pictures to silk cloth and using these for pillow tops and fancy work. I would appreciate your advice as to how and where I can obtain books covering this subject.

Consult the technology division of your home city's public library.

Gripper Bite on Cylinder Presses

What I want is the best method of lockup, with proper spacing. On small cylinder press A is two and one-half ems the correct paper margin? Or is it two picas and two leads? Does it have to be wood for the gripper bite? On cylinder press B, I presume one and one-half picas wood at least is required from inside of chase. Enclosed are diagrams of the cylinder lockup. I would like the correct standard spacing.

You should get a handbook of imposition for a clear understanding of makeup and lockup. Preferably, the management furnishes layout for your guidance. The various folding machines must be taken into consideration.

The paper line and type line are marked on the chase of press A. On this press, the gripper bite is one-quarter inch. On press B, the deadline is marked on chase and the distance between top of form and the inside of the chase is the paper margin. The form is locked on the bed with one to two picas wood between chase and the ink plate to allow about one pica gripper bite.

Reduced Job Ink Mottles

Without going into too much detail or any lengthy explanation, can you tell us offhand just what was the matter with enclosed order—especially in reference to the mottled appearance of the blue ink?

The error was not to use halftone blue ink. A job blue was chosen, it "picked" on coated paper. A reducer was added to the blue ink to stop the picking. The added reducer made the blue job ink too greasy, and the mottle was the result.

Dry Flong Used as Embossing Force

The embossing on enclosed sheet was done by inexperienced help, and the male die was made from stereo dry flong. After the flong had been glued on the platen it was dampened with water—not too much—then "pounded" as with other forces. I am passing this on for the benefit of others among your readers.

The sample is good and the dry flong is added to a long list of embossing force materials, which already includes such substances as dental gum, felt hats, and phonograph records.

A COPY SUGGESTION

No Compromise

OUR CREED permits no compromise with the best. To please is more important than immediate profit. For this attitude we ask no applause. It is a duty—a point of honor. Pride in our leadership, as well as our sense of responsibility, demands that we serve to the utmost of our ability. We, as printers and stationers, have held fast to this ideal . . . have gained a reputation which we mean to maintain.

Consolidated Printing and Stationery Company, of Salina, Kansas, used this effectively

Back Edge of Cardboard Smears

Can the order herewith, on two-ply card, be run against the grain, or must we cut the stock to waste so that the grain will run the long way of the sheet? Our pressman states the sheet is too narrow to run it through the press the long way and that to run it against the grain of the stock would smear the back edge of the sheet as it delivers on a small-cylinder press.

There are several preventives of this smearing. A string can be run around the cylinder in the center margin when it is wide enough. Brads may be driven in the furniture to hold up the back edge of the card. A brass rule may be added to hold up the back edge, and the print of the rule trimmed off after printing. Rules may be added parallel to the bearers to print in the side margins and be trimmed off afterward. On the large cylinder presses, little wheels are fastened to a crossrod to hold the card up.

If none of these devices is economical in this order, you may cut the stock double size and run the sheets through twice.

Embossing Without Embossing Die

Do you know of a concern that has a process for embossing on a platen press without dies? This may be a foolish question, but as you seem to "know all things" in connection with the grand and glorious printing industry, maybe you can supply the information requested.

Thermography is a process which yields the embossed effect without a die. In special instances, as the stamp on Government-stamped envelopes, it is possible to print and emboss from a reverse plate in one operation, but to emboss without some sort of a die is out of the question. However, there are various special stunts for embossing, and we are sending the name of concern which sells them.

Wants to Print Blackboards

We are seeking a blackboard ink to print on paper or cardboard on a cylinder press. It is to be written on with chalk and must be of a quality and hardness to permit erasing with a cloth and leave a comparatively clean surface; in other words, the qualities and properties of a blackboard. Do you know of an inkmaker supplying such an ink?

As you know, blackboards are painted with a special flat paint. The leading inkmakers can supply an ink, but it will be a special grind.

Slugs Are Not Level and Type High

When the first sheet off the cylinder press looks like the enclosed, which, of course, means a lengthy makeready, what do you suggest as the cause and remedy? This form is printed from machine-cast slugs.

The knife on the slug-casting machine which trims the bottom of the slugs is not functioning properly, as it should to turn out level, type-high slugs. Consequently, the slugs are higher on one end than at the other. The machinist-operator can correct this. Such slugs as you complain of should not be accepted.

Multicolor Effect Over Halftone

I am enclosing a copy of a four-color print which I understand is produced from only one halftone. What little information I have on the process is that the black is printed first. The principle seems to be to paint out parts of the halftone and print from the rest. Can you tell me how it is done?

You will find the process described in detail in back numbers of THE INLAND PRINTER. It is not what you outline. In a nutshell, it consists of overprinting with transparent colored inks a black-ink print of a halftone. The tint blocks are made by gluing fine sandpaper or similar material on a wood base and affixing cardboard to selected parts of a print on the drawsheet. These overlays of cardboard, one for each color, and one for each operation, cause the colored tint to print from the sandpaper on the wood base, which is about the same size as that of the black halftone.

Prevent Wavy Edges in Paper

One of the leading paper houses recently tried out a waterproofing solution designed to seal the fibers of paper against moisture and thereby curb the curling of the edges of the sheet. Three piles of paper were used, one untreated and two waterproofed on the edges. At the finish of the test, the untreated pile showed a high curl, but the waterproofed piles were perfectly flat and printable. The three piles consisted of the identical twenty-pound sulphite bond. The solution is patented and contains, among other ingredients: paraffin, beeswax, paraffin oil, chloroform, and ether.

His Halftone Ink Will Not Dry

We are enclosing sample of a folder on which the halftone black ink failed to dry. These folders seemed okay when we shipped them to our customer. When he received them several days later, the sheets showed considerable offset and, as you may note, black ink still may be rubbed off. We used this same grade of halftone ink on this particular order in the past without any trouble and wonder if you can tell us the cause of the trouble.

The ink was set well enough not to offset when delivered by the press, but was not dried far enough to withstand packing and shipment in cool weather. A halftone ink should dry in twelve hours. This one still rubs off and should be replaced by a quick, hard-drying halftone black. A sheet heater on the press will help you to avoid a recurrence of this trouble, which should never occur if the right ink is used.

Setting Guides, Tympan Clamps

Will you suggest your idea of setting guides and tympan clamps on a cylinder press? It is my opinion that guides should be set at a point where the grippers are about one pica within closing on the sheet. As to the clamps, I am not decided on the proper method of setting them.

The guides should be set to rise at the last moment before the grippers take the sheet. The clamps are locked down after the cylinder is packed even with the bearers, generally three sheets of manila tympan (the ground sheet, point sheet, and drawsheet) and five or six sheets of s. and s. c., depending on the caliper of the sheet which is to be printed, over the permanent, or ground, packing.

Playing Cards Are Specialty

Will you please give me the following information on playing-card printing? What kind of paper; where obtainable; printing method, layout, kind of press; die-out method, the kind of press; gilt-edge method; and names of concerns that sell sheets printed, to be imprinted only. Are there any articles or booklets on playing-card printing available?

You can get first-hand information on playing-card stock in your home city, where much of this stock is made. A form consists of all the cards in the deck. The work was formerly done on cylinder presses, but now much of it has gone to the offset press. The large Seybold die-cutting machines die out and round corner the cards. The sheets are lacquered on cylinder roller varnishing machines, fitted with conveyors and drying ovens. We are sending you the name of a large independent card manufacturer who will sell you cards. You cannot compete making cards. You may get a machine that is used to monogram cards.



"In the Days That Wuz"—"It Flapped on the Wall Like a Banner of Tin."—Bob Bierdette.

Cartoon by John T. Nolf, Printer-Artist

N. E. A. Issues Simple Cost Forms for Small Shops

It is nearly a year since the President put his signature on the code. Approval of the "meat" of Section 26 is expected daily. It has been in the hands of N.R.A. for several months. It is the portion of the code which provides definite means whereby printers may know how much it is costing to produce printing.

The National Editorial Association has prepared a greatly simplified set of forms for use in record keeping in accordance with the principles of costing which are a part of that section. Although no official information as to these principles can be released until the N.R.A. gives its formal approval to them, it is well known in the industry that they will not vary materially from those established by the Printer's Cost Congresses of 1909-10, and used by United Typothetae of America for many years since.

It is, therefore, only natural that forms provided by both national code authorities should be similar, varying only in accordance with the number of employes in a shop on whose work records are to be kept. Those issued by the N. E. A. are calculated to make the system usable in one-man shops up to plants having ten workers.

For the time being, pending N.R.A. approval of Section 26, the N. E. A. has issued only mimeographed instructions on the use of the forms included in its system. After approval is given, a printed manual on costing, giving full and explicit procedure, is to be published.

The current instruction sheets presume that the printer now is keeping an expense ledger, in which is recorded such items as rent and heat, insurance, taxes, depreciation, light, power, various office and other general expenses. These items are combined with factory wages and other departmental direct expenses on a department monthly cost summary to find such things as the hour cost of each department each month, the percentage of productive time for each department, and the distribution of costs which make up the hour costs.

The system has been simplified to a degree. The first form is the order envelope, in which is incorporated an individual order cost record. The face of envelope includes the usual instructions, plus spaces for recording the time worked by each employe in composing room, pressroom, and bindery on the order. A column to the right of this record provides a summary of all the costs entering into the production of the piece. No space is provided for inclusion of overhead expenses, sepa-

Printed costing handbook to be issued when N.R.A. okays Section 26. Forms now ready for all plants

rately, and it is expected that printers will have distributed all such items over the hour cost of each department so that they will be included in the hour charges.

The order envelope is made in this way for use in shops having only one to three employes, where it may be desirable for each man to record his own time in the cost-record spaces. Where more men are employed, and costing is done by an office clerk, a duplicate of this form, known as the order-cost tracer, is used. The clerk posts the figures to this sheet from the daily time records of the workmen.

This latter sheet, made out each day by each employe, provides spaces for order number, name of customer, quantity, kind of work, time started, and time ended. Columns are provided under composition, pressroom, and bindery for recording productive and non-productive time. A blank column is provided also where another type of machine or an additional department is operated, and a separate cost record is desired on it. The posting to the productive- and non-productive-time columns can be done either by the individual workmen or by the cost clerk.

A monthly summary of productive and non-productive time for each workman is also provided. With a line for each day, it provides space for productive and non-productive time totals under each department. Two blanks are included for the listing of additional departments, where such are operated. Columns are also provided for listing total hours worked and wage for each day.



Franklin said, "Keep your shop and your shop will keep you." Its modern version is "Keep your books and your books will keep you." This :- still sound counsel

A daily press record is also provided for use where two or more men work on one press, or where automatic presses are used, since here the machine hour is used, rather than the man hour. This sheet provides spaces for order number, customer, pressman, feeder, pages, signature, and color, impressions, kind of work, time started, time stopped, productive time (makeready and running), and non-productive time (miscellaneous and idle).

Time on all records is kept in tenths of an hour, or units of six minutes. This simplifies the division of hour costs where less than an hour is to be charged.

As the system works out, the top of each order ticket is filled out in the office before the order is put in work. The mechanical employes make out daily time records for all work done, and may or may not also record time spent on any order on the front of the order ticket, as directed.

Cost summaries on each order also are worked out in the office, showing profit or loss on each order. Daily time is summarized in the office, and posted to employe's monthly time summary. Totals in monthly cost summary for each department must agree with the wages actually paid in each department, as shown by the employes' individual time records for the month.

It is felt that keeping costs on individual orders on the order ticket itself will be of considerable help to management in preventing future sales at less than cost. The use of the system being distributed by the N. E. A. presumes that a general expense ledger has been kept in the past and will continue to be kept in conjunction with the new forms.

For those plants which now have no bookkeeping system whatsoever (and there are many of this type), a simplified bookkeeping system has been provided. It is assumed that this will be required only in shops which have few employes. It consists of a double-page general-entry book, and provides columns for date, account and brief description, debits and credits under accounts receivable for commercial printing, advertising, subscriptions, and miscellaneous. Debits and credits are provided as well for accounts payable, cash, bank, stock, operating expenses, profit and loss, and capital investment accounts.

When the establishments grow large enough to require separate ledger accounts for each account, the principles of bookkeeping learned from this simplified form will make the change easier, and the records thus kept will provide continuity.

The Month's News

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Printer Starts Vocational School

Among the progressive subscribers to THE INLAND PRINTER is George M. Gray, president of the Gray Printing Company, Fostoria, Ohio. When state and Federal funds were made available for vocational schools in commercial plants, provided the plant itself paid half the cost, the Gray company instaled Ohio's first vocational

school of this type.

Classes are held in the plant each Monday morning from 7:00 to 10:30; the State Board of Vocational Education and the Fostoria public schools cooperating. The training period will cover two years, and those passing an examination at that time will be given diplomas. All employes are participating. The subjects include business English, salesmanship, mathematics, science, applied designing, plant information, color harmony, drawing, composition, and press operation. Theory and practice are combined.

Ervin J. Kreischer and H. Wade Kraner, Fostoria High School teachers, are teaching some of the subjects. Plant executives, under George M. Gray's direction, are conducting the other classes. Trips to newspaper, lithographing, and engraving plants in larger cities are to be made. Among the recent features of the course was a movie on papermaking while Benjamin Cannon, of Central Ohio Paper Company, lectured.

As a result of the success of this school in the Gray plant, stated M. R. Marshall, member of the state board of the Ohio Division of Vocational Education, other printing schools will be established in other cities. He called the Fostoria setup the finest of its kind in the nation.

Henry M. Loth Is Dead

A loss that will only be realized with the passing of time was suffered by the industry with the passing of Henry M. Loth on December 22. Treasurer and a director of Poole Brothers, Chicago, for many years, Loth was one of the most active and highly respected workers for the industry's welfare. An intimate of and leader among leaders, his services surpassed that of many better known men.

Sixty-seven when he died, Loth had been ill for several months. He was born in Negaunee, Michigan, and came to Chicago in 1890, being employed as bookkeeper and cashier by Poole Brothers the following year. Soon thereafter, he was elected treasurer, a position he held until

He had rendered distinguished service to the industry and to financial institutions for many years. He was a hard and willing worker, nationally and locally, for printing progress, and was an advocate of a square deal for the employes. Active in the formation of Employing Printers of America (later the Employing Printers' Association of America), he served through its twenty-three years as a director and on the finance committee, as well as in other capacities. He was chairman of the executive committee in 1918, presided over the annual meeting in 1919, and in 1929 was elected treasurer, serving two years.

He was a member of the board of governors of the open-shop division of the United Typothetae of America for a time, and was a director of the Illinois Manufacturers Mutual Casualty Company. For several years, he was chairman of its finance committee. Greatly interested in insurance, he collaborated with Aetna Life Insurance



HENRY M. LOTH

Company in working out plans for the first group life coverage west of New York City.

His wisdom, acumen, and sound judgment caused many, in the industry and out, to seek his guidance on a variety of matters. His integrity won for him unquestioned confidence of all with whom he came in contact.

He is survived by his widow and a son. Herbert C. Loth, Chicago electrotyper.

Linotype Aids Education Program

The current issue of The Linotype News includes a four-page "guest" insert devoted to the American Institute of Graphic Arts, and incorporating an appeal for financial support of the education program of the industry, taken over by the Institute when the code required the United Typothetae of America to drop it.

The appeal is addressed to all persons directly and indirectly concerned about the future welfare of the graphic arts. More than 80,000 copies of the insert are being mailed out.

The industry owes a debt to the Mergenthaler Linotype Company, to Joseph T. Mackey, and to Harry L. Gage, idealistic executives, for making this effort possible.

Advertisers Demand Audits

The industrial advertisers' group of the Association of National Advertisers, meeting in Atlantic City, adopted a resolution calling upon technical and business journals to have their circulation audited. It was pointed out that 90 per cent of daily newspapers and 76 per cent of general magazines provide audited figures for advertisers, but that only 40 per cent of the business papers do so. The statement recognized "no valid reason" for papers not being audited. THE INLAND PRINTER is a member of the Audit Bureau of Circulations, and was a pioneer in the business-paper field in providing this service.

N.R.A. Exempts Private Plants

Effective January 3, N.R.A. has approved conditionally an order which grants exemptions, limited and conditional, to many firms operating principally under codes other than the graphic arts. The order, which takes in private plants not selling printing in competition with commercial plants, relieves such companies from observing the graphic arts code, provided this does not injure the welfare of labor in the industry. For the most part, the order exempts such firms from contributing to the support of graphic arts code authorities and from trade practices, where the printing is used by the firm operating the plant, and which has nine men or less.

N.R.A. Dismisses Code Complaints

Protests by a group of small printers in the Bronx, New York City, and by the United Printers Association of Greater New York, against various actions of the code authority for Zone 16 have been dismissed by Payson Irwin, deputy administrator. In his dismissal notices, Irwin said many printers had failed to coöperate in efforts to obtain stabilization.

Referring to the return of blue eagles by sixty-eight Bronx plants, Irwin said, "Publicity may be gained . . . but it is not an evidence of the serious desire to secure organization and stabilization under a code. It has been the testimony given to representatives of this office by small printers in the New York area that the provisions of the graphic arts code worked no hardship on the small printer.'

He advised the United Printers Association that its charge that the New York Employing Printers Association connived and schemed to 'gain control of Zone 16 to the detriment of small printers has been unsupported by the

slightest bit of evidence.'

He declared labor-complaints and trade-practice-complaints committees were recognized as competent under requirements of N.R.A. He added, on complaints on the budget, that "the proposals of the administrative agency were justified and economical.'

Although N.R.A. is scheduled to expire legally on June 15, 1935, national, zone, and regional budgets for the United Typothetae of America for the year from October 1, 1934, to September 30, 1935, are now awaiting approval.

Education Week Plans Progress

The celebration of printing education week in schools January 14 to 19, 1935, is progressing smoothly, with a wide variety of programs and exhibits being planned to impress upon the minds of students the important part printing plays in their daily life.

Publicity by every possible means, to bring the message home to users of printing also, is being planned locally by the various committees. The theme of the occasion is "appreciation of printing," a drive to educate the public to demand better printing as well as more printing.

Employers' groups and craftsmen's clubs are coöperating, holding special meetings to further the program, apprentice nights, and so on.

Specimens Were Confused

Through a mixup in writing captions of specimens shown in the November issue, two reproductions of work by students of Northwestern Polytechnic, London, were credited to University College, Nottingham. These were the "Paris Styled Evening Shoes" item on Page 47 and the "Autumn Shoes" item on Page 49. We regret that this happened.

Basso Moves to Larger Space

Thousands of printers have noted the many advertisements of M. P. Basso and Company, New York City, which have been reproduced in THE INLAND PRINTER as Copy Suggestions. The effectiveness of this advertising is indicated in the latest mailing piece by this company, mailed during Christmas week. It announces the company's removal to new and larger quarters in a more central location, and the addition of more facilities for serving printing users.

"You, and many others of our good customers, are responsible for this move," says the notice, a subtle compliment that will please each recipient, and give them all a more personal

interest in the new location.

'Now we go to larger quarters with improved facilities to better serve you in the months and years to come," says another paragraph. The piece is set in sanely modern style, printed in purple on gray laid stock. The name of the company's house-organ, The Ink Spot, is printed in black over a purple bullet.

Canada Seeks Wage Code

The question of fair competition, agitating printing leaders in this country for the last year and one-half, has its counterpart in Canada, where the Canadian Graphic Arts Council is seeking to further the start made by the Toronto Graphic Arts Council, which was reported in THE INLAND PRINTER.

In a memorandum to all local printers' associations, the Council points out that Ontario plans legislation governing wages, hours, and shop conditions in industry, including printing and publishing, now highest paid in Canada.

It emphasizes that, under the new Industrial Disputes Investigation Act of the dominion, national action will be sought. It points out that the problem is not one of deciding the lowest wage industry has to pay nor the highest employes can get, but what is a fair wage which can be recovered from customers in sales. Reminding those receiving the notice of the fact the consumer ultimately pays wages is too often overlooked, the notice adds that when wages force costs too high the work automatically goes to cheaper, competing processes.

It calls attention to the spread in wages in the printing industry, on one type of work rang-

ing from fifty to ninety-two cents. It adds that wages, hours, and working conditions in the United States and Great Britain have an effect on conditions in Canada, and declares that some means of balancing the differences must be established. It calls for flexibility in any agreements to permit the industry to meet rapidly changing economic conditions. Possible danger from deadlocked conferences is to be avoided.

Printers See Cut of Selves Made

Seventy-nine printers from thirty-three establishments, all members of San Antonio (Texas) Graphic Arts Federation, were guests of Southwestern Engraving Company during the afternoon of November 22. The meeting was of an educational nature, for the purpose of demonstrating the various steps in photoengraving.



This group of San Antonio printers sat for this photo, then followed it through the Southwestern Engraving plant, watching it be made into a halftone. Frank (Happy) McKeown is third from left

Again calling attention to the Industrial Disputes Investigation Act, the memorandum urges making use of the conciliation and arbitration boards provided for. It points out that eliminating coercion by either employes or employers promises more stable conditions.

Printing Machinery Director Dies

Frank H. Simpson, for more than thirty years a leading Cincinnati banker and insurance man, died December 18 after being ill two weeks. Father of Harold T. Simpson, president of the Printing Machinery Company, the late Frank H. Simpson was a director of the company as well as of the American Rolling Mill Company.

He was Southern Ohio district agent for Mutual Benefit Life Insurance Company, of Newark, New Jersey, taking over the business from his father, who was state agent thirty years ago. He was also president of the Taylor Real Estate Company, and a director of Multicolor Type Company, Fifth Third Union Trust Company, National Roll and Foundry Company, and Cincinnati Tobacco Warehouse Company.

Printing School Instals Offset

The Ottmar Mergenthaler School of Printing, Baltimore, has purchased complete offset equipment, and expects to have it instaled and running early in January. The purchase, approved by the city's board of estimate, makes possible the training of students in the essentials of all branches of offset work, from platemaking to presswork. The press is a Harris single color.

R. H. Donnelley Wins Letter Cup

Reuben H. Donnelley Corporation's directmail division was awarded the John Howie Wright Cup for the "best direct-mail campaign based on letters" at International Mail Advertising Service Association convention. The new angle on this annual contest is that the judges are the competitors of the winner.

Sid Murray introduced Claude Aniol, president of Southwestern, who gave a talk on the engraving process, the various classes of cuts, and how they are handled. Examples, charts, and other illustrations fitting the talk were displayed. And as a feature, a photo of the group (shown here) was made and the entire group followed it through the various steps involved in making a halftone from it. At the end, each was given a proof of the cut as a souvenir.

Frank (Happy) McKeown, armless subscription representative of THE INLAND PRINTER for Texas, was also introduced by Sid Murray, who spoke of the services rendered to printers by THE INLAND PRINTER and invited his fellow printers to subscribe. Happy then gave a demonstration of how he displays the many features of each issue without difficulty. He reports a cordial reception.

After the trip through the plant, the printers were served a light lunch by the company,

Our Letterheads Still Traveling

The sets of letterheads entered in the recent contest conducted by THE INLAND PRINTER are still making the rounds of printing associations and schools in Australia and New Zealand. The Printing Industry Craftsmen of Australia has received a letter from Roy Brand, Adelaide Technical College, expressing thanks for the display of the letterheads arranged at that school. Two sets are now serving as traveling exhibits "down under." One is touring in Tasmania, and the other is on display in the offices of F. T. Wimble and Company, Wellington, New Zealand.

The interest being displayed by Australian and New Zealand printers in THE INLAND PRINTER's letterheads indicates the strong, growing interest they feel in improving craftsmanship. The letterheads have been the means of organizing several craftsmen's clubs and of creating even more friendly feeling between American and Australian printers. Ben Fryer, well known in this country, is a leading spirit in the craftsmen's movement in Australia.

A. T. F. Bankruptcy Ended

The vastly increased business of American Type Founders Sales Corporation under its present management resulted in its being taken out of bankruptcy December 11 by joint action of creditors' committees and the company. With the two-year bankruptcy action terminated, the same trustees, Thomas R. Jones, Frank C. Ferguson, and Charles L. Carrick are proceeding with reorganization under Federal Court supervision of financial procedure.

The company is now on a firm financial footing, as a result of increased sales and reduction in operating expenses. At the end of the fiscal year, August 31, 1934, the company showed a net loss of \$707,027, compared with a loss of \$2,844,431 for the preceding year.

Cash on hand, after deducting deposits in loaning banks, amounted to \$276,046, while Government and municipal securities totaled \$406.411. Inventories were \$2.885.358.

Opens New Market Overseas

American printing machinery is in use all over the world, where printers are obtaining the benefits of the same precision and productive capacities available to plants in this country. The great part played by THE INLAND PRINTER in bringing this happy condition about is well known to many manufacturers of equipment and supplies used in the graphic arts.

A recent example (one of a number) is the letter received in May, 1934, from Erik Dahlberg, Stockholm, Sweden, dealer in graphic arts machinery and supplies. He stated that political conditions and financial exchanges made it desirable to purchase all supplies in the United States. Naturally, he wrote to THE INLAND PRINTER to be put in touch with manufacturers of the devices he was interested in.

His request was relayed to all interested companies, and a stream of informative letters started across the ocean to Sweden. Dahlberg sounded out his market and wrote for further information on some items. Early in December was reported his first order, for a Challenge Paper Drilling Machine.

Elsewhere in Europe, Africa, Asia, Australia, and South America, printers are setting type with American machines and then printing it on American paper with American inks and American presses. THE INLAND PRINTER has readers all over the world, and they use its pages as a buying guide.

New York Craftsmen Going Strong

The New York Club of Printing House Craftsmen has issued a smart and distinctive pocket folder scheduling its coming meetings. Titled an announcement of its education program for the season, the folder opens with an invitation to all printing executives to partake of the benefits of membership. It then lists each meeting, and the subject of that gathering.

The January 17 meeting will feature stereotyping, electrotyping, and platemaking. Speakers expert on these topics will be supported by complete exhibits. The national printing education week program will also come in for attention at this session.

The February 21 meeting will find V. Winfield Challenger, the director of typography for N. W. Ayer & Son, and active in Philadelphia club, giving a description of the work of an advertising agency. Election of officers will also be held at this meeting.

The March 21 meeting will be the annual apprentice night. The feature of the program will be Harry L. Gage's review of the T. & H. Calendar. All types of presswork will be discussed by leaders in this department at the April 18 meeting, with thorough consideration of makeready, overlays, and costs. The May 16 meeting will be a round table on new processes and new devices.

Craftsmen Honor Harvey Weber

A surprise for Harvey H. Weber, past treasurer of the International Association of Printing House Craftsmen, occurred at a recent meeting of his home club, Buffalo.



Certificate of honorary life membership in the Toronto Craftsmen's Club as presented to Weber

A delegation from Toronto, Canada, motored to the meeting, headed by Third International Vice-President George Marshall. Marshall presented Weber with an engraved certificate from the International as tangible recognition of his fine services to that organization. Tom Saunders, prominent in the Toronto club, then proceeded to say many nice things about Harvey Weber, referring to him among other things as father of the Toronto club, and presented him with a certificate of honorary life membership in the Toronto club. The kiss on each cheek which accompanied, in the French style, almost floored the honored Harvey.

Tom Soole, past president, took the floor next to tell Harvey how much he was esteemed by the Toronto club, and presented an engraved silver platter as a token of appreciation. John Heinike, the Niagara district representative, presided during this surprise part of the meeting, voicing Buffalo club's own pleasure in Weber's work in closing this part of the evening.

Book Publishers Favor Price Rule

Answering a charge by the managing director of the National Retail Dry Goods Association, W. W. Norton, president of the National Association of Book Publishers, declared that price maintenance on books has been a boon to the

book-publishing industry.
"Of course," he said, "dry-goods stores are losing volume on books with cut-price sales barred. But the manufacturers and regular outlets have enjoyed a gain of 10 to 15 per cent in dollar volume over last year, and there has been marked and noticeable improvement in the industry's psychology in recent months."

Rosenow Adds Color Camera

Always alert to the latest developments in making better printed results possible for its quality market, Rosenow Company, Chicago, has installed a second direct-color camera, imported from Europe. The first one, purchased in France three years ago, took ten to twenty seconds for an exposure, limiting its usefulness. The new camera makes continuous-tone negatives, yellow, blue, and red all at one time, in as little as onequarter second under artificial light. It is also planned to make pictures under daylight where faster exposures are required.

The new camera was built in Germany to the company's specifications, under the direction of a Rosenow representative, who made the trip for

the purpose.

While even one-quarter second requires posing of subjects, it is believed the new camera will greatly enhance the "natural," lifelike quality of photos available for printing in actual colors. When daylight photography is possible, according to DeWitt Patterson, it should be possible to get the feeling of action into the reproductions made with the new camera.

Daily Simplifies Head Style

The New York Evening Journal on December 10 modernized and simplified its headline style. Erbar bold and light is now being used for all news heads up to and including streamers. Metrolite, also a linotype face, is being used over features. A condensed type had been in use.

Webendorfer-Wills Plans School

The New York City office of Webendorfer-Wills Company, at 225 East Forty-fourth Street, has been equipped with complete platemaking equipment as well as presses. The company plans to offer training to printers desiring it in camera work, platemaking processes, and the operation of its presses. The service is particularly designed for those letterpress printers considering the installation of offset equipment.

Texas Printer Dies

Rush Baldwin, treasurer of A. C. Baldwin & Sons, Austin, Texas, died November 1, 1934, after a brief illness. He had been a reader of THE INLAND PRINTER for many years. The company is one of the largest plants in Texas.

Papermaker A. W. Eaton Dead

Arthur W. Eaton, for fifty years a manufacturer of writing paper, died November 30 at the home of his daughter and son-in-law, the Winthrop M. Cranes, Junior, at Dalton, Massachusetts, after a short illness.

Linotype Issues De Luxe Brochure

One of the most striking pieces of promotional matter in recent months, mentioned in the story by Frank T. Denman on Page 20 of THE INLAND PRINTER for December, is "The Triumph of the Linotype." Produced in de luxe form, with varnished covers and spiral binding, the text matter is faced with full-page gravure illustrations showing the various models.

The text, printed letterpress, traces the development of the linotype from the first machine to the all-purpose. The book also shows some of the fine books set on the linotype and gives samples of some of the seventy languages now spoken" by this versatile machine. Copies have been distributed gratis to the trade and may be obtained from branches of the Mergenthaler Linotype Company.

Daily Prints Design in Gold

Chicago Daily Drovers' Journal on November 23 set what is believed to be a precedent by printing the cover page of a tabloid supplement in gold and black inks on newsprint. It was done in honor of the fiftieth anniversary of the American Aberdeen-Angus Breeders' Association.

Printed on the paper's new high-speed press (the plant was burned out in the stockyards fire a few months ago), the run was made at 20,000 impressions an hour, and inserted into the regular edition via the balloon transfer.

No special preparation was made, the idea being conceived with just enough time to make the edition. The ink was prepared to meet the press speed, printing on thirty-five-pound halftone newsprint.

The ink was run in a regular undershot color fountain. Spray occurring at the start was overcome by mixing a special varnish. The ink set fast enough to avoid offset, although there was some "piling" on the plates. This was overcome by occasional washups.

Inkmaker Binney Dies

Edwin Binney, head of Binney & Smith Company, New York City inkmakers, died in Gainesville, Florida, on December 17 while going to his winter home at Fort Pierce. Active in various branches of the paint and carbon businesses for fifty-two years, he was president of the Sebs Chemical Company as well as the one bearing his name. He was also a vice-president and director of the following firms: Coltexo Corporation, Columbian Gasoline Corporation, Southern Carbon Company, Piney Oil and Gas Company, Southern Gas Lines, Incorporated, Western Carbon Company, Mississippi River Fuel Corporation, and Peerless Carbon Black Company.

Engravers Fight Illinois Sales Tax

Twenty-eight Chicago photoengravers filed suit December 11 to restrain Knowlton L. Ames, Junior, Illinois director of finance, from collecting the 2 per cent sales tax on photoengravings. The suit contends that photoengravings constitute a service, and that "images" are intangibles and therefore not subject to taxation. Among those joining in the petition is R. R. Donnelley & Sons Company.

Ray M. Havens Dies Suddenly

Raymond M. Havens, president of the Joseph D. Havens Printing Company, Kansas City, Missouri, died suddenly December 2 while motoring.

A vice-president and member of the executive committee of the United Typothetae of America, he delivered one of the most inspiring addresses at its recent convention in Chicago. Havens had also been president of the Kansas City Graphic Arts Association.

He was known throughout the world for his work in labor relations, being a leading advocate of close coöperation with his men. His report on the subject to the 1920 convention of Rotary International won for him the presidency of that great body in 1922. Ray had also served as president of the Kansas City club.

Ray entered his father's printing business in 1902, on graduation from high school. Working his way up from the bottom, he became head of the firm on his father's death. At the time of his own passing, he was building a resort for his workmen in the Lake of the Ozarks region.

He was president of the Havens Structural Steel Company and a director of a half-dozen other business and financial institutions of Kansas City, and was active in civic groups. Well known as he was for his thoughtfulness towards employes, Ray Havens was as equally noted for his fine barytone voice. He sang in church choirs, musical shows, and similar affairs.



RAYMOND M. HAVENS

His marriage in 1910 romantically started from hearing Gladys Hoover singing. He called the next night with some duets, and it was a duet for them from then on.

His entire life was a personification of Rotary principles. Although little known, his fine work among and for boys was his special delight. He helped many to complete their educations and obtained positions for many more.

Ray Havens was a thirty-third-degree Mason, the youngest ever to achieve that rank from the Western Missouri consistory. His interest grew from the aid given his grandmother by St. Louis Masons at the time of the Civil War when she was on her way to join his grandfather in Fort Scott, Kansas, with her small children.

Industry's Buying Guide

Judging from a survey of two industries by Romer Advertising Service, Washington, trade papers are the main reliance of industry in getting information on products bought, used, and sold. First choices were listed at three points; second choices got two points; third choices got one.

Jewelers gave trade papers 1,247 points; salesmen, 945 points; catalogs, 619; consumer magazines, 405; newspapers, 241; radio, 60; outdoor advertising, 27.

Auto dealers gave trade papers 2,787 points; salesmen, 2,550; direct mail, 1,241; newspapers, 1,003; consumer magazines, 879; radio, 745; outdoor advertising, 423; other sources, 469.

A-2-A-5 Code Board Meets

The code authority for Divisions A-2-A-5 (board of directors of the National Editorial Association) will meet in the association head-quarters in Chicago on January 4 for a discussion of all code matters, and particularly Section 26 revision, which has been in the hands of N.R.A. for some weeks.

Plans will be laid for the remaining six months of N.R.A., and policy laid down for operations under the setup which it is anticipated will succeed it as a result of the session of Congress beginning January 3.

Inland Group 50 Years Old

The annual meeting of the Inland Daily Press Association will be held in the Palmer House, Chicago, on February 19 and 20. The occasion will be a celebration of the fiftieth anniversary of the association, according to John L. Meyer, secretary. A special Golden Jubilee party is planned for the evening of the second day, he reports, with details still to be set.

Dailies Consider Dropping Code

A convention of publishers of the 1,200 daily newspapers in this country has been called by Howard Davis, chairman of the code committee of the American Newspaper Publishers Association. The session, to be held early in January, will be to consider the dispute between the San Francisco Call-Bulletin and the national labor relations board "as it affects their continuance under the daily newspaper code."

The national labor relations board had recommended to N.R.A. that the *Call-Bulletin* be deprived of its blue eagle for refusing to heed the board's order to reinstate an employe. The daily held that the case properly came under the jurisdiction of the code industrial board, and that the labor board had no authority in the matter under the circumstances.

The convention will consider the advisability of retaining the code if other Federal boards are to be permitted to make it a "scrap of paper." Six associations will participate in the convention. They are the A. N. P. A., New England Daily Newspaper Association, Southern Newspaper Publishers Association, Del-Mar-Va Association, Inland Daily Press Association, and Pacific Northwest Association.

Roe Accepts Another Job

The office of the Eleventh Zone Federation (U. T. A.) has been moved from Minneapolis to St. Paul, and the Federation's secretary, Herman Roe, also has been elected executive secretary of the St. Paul Typothetae. Roe is publisher of the Northfield News and has been active in state and national newspaper-association work for many years, having been secretary of the Minneapolis Press Association and president and field director of the National Editorial Association in recent years.

Monotype Inventor Dies

A. Bruce Fahnestock, inventor of engineering devices and co-inventor of the monotype, died during December at Manhasset, Long Island, of double pneumonia. He was fifty-seven. Fahnestock was an associate of Designer Norman Bel Geddes. His sons, leaders of an expedition to New Guinea which was to have sailed that day, were at the bedside when the end came, as was their grandfather, a former vice-president of the Southern Railway. The expedition has been postponed indefinitely.

Gage Again Is Calendar Critic

The nicest compliment any man can receive is to be asked to come back to where he had given a talk the year before. One might say that Harry L. Gage, president of the American Institute of Graphic Arts and vice-president of the Mergenthaler Linotype Company, has received a group compliment of this nature.

He was the T. & H. Calendar critic last year and has accepted the invitation to act as critic again. The invitation is extended by the Boston Club of Printing House Craftsmen, before which Gage speaks on January 17. He talks before the Portland, Maine, club a night earlier. Others already scheduled include Worcester, February 19; Providence, February 20; three other New England cities for which dates are not set. The calendar review will also be given at the New York City club's "apprentice night," March 21.

Gage has been giving a series of one-hour talks at the Montclair, New Jersey, public library during the winter on "the appreciation of printing." The series has been attended by more than fifty teachers, librarians, a bookseller, and other technical persons. Topics discussed so far include "design in daily life," "the book as a design," "the materials of printing," "types and typography," and "graphic processes of reproduction." The January 12 lecture is to be on "book and pamphlet binding." Those to follow include "books of special purpose," "the library's own printing," and "the appreciation of printing as an educational fundamental.'

He also spoke December 7 at Carnegie Institute of Technology on the A. I. G. A. "Fifty Books" exhibits of the last ten years, and the following day addressed the American Vocational Association on "printing education under the new deal."

Lord Riddell Is Dead

The printing industry of Great Britain suffered a tremendous loss December 5 in the death of Lord Riddell. Especially will the loss be felt by the London School of Printing, of which he was chairman, and also the Printing Industry Research Association, of which he was president.

Lord Riddell was also chairman of the Newspaper Proprietors' Association, and president of the Periodical Trade Press and Weekly Newspaper Proprietors' Association. Publisher of the News of the World, weekly newspaper having more than 3,000,000 circulation, he had large interests in other printing and publishing plants.

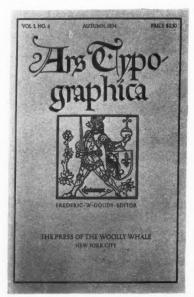
A book could be written around the work of this famous peer on behalf of the commercial printers of his country, yet his main fame in his own land is based upon his outstanding war record. England was in the peculiar position of being close to the front, yet out of it. A difficult task in public relations faced the Government.

David Lloyd George, premier at the time, named his friend, George Riddell, to be his press representative. England gave the world its views on the war situation through Riddell, Sixty-nine when he died, Lord Riddell was a poor man's son, and started his career as a lawyer. He was knighted in 1918 for his war work.

Goudy Issues "Ars Typographica"

After sixteen years, Frederic W. Goudy has completed Volume 1 of Ars Typographica. Volume 1, Number 4, is being issued by The Press of the Woolly Whale, New York City.

The fifty-two pages contain some interesting reading, including Goudy's own article, "Type Design, a Homily—1, The Force of Tradition; 2, Type, What It Is; 3, The Technique of Type Engraving." Alfred W. Pollard writes on private presses, and other contributions are by Bliss Carman, Christopher Morley, Richard Le Gallienne, and others, together with four collotype illustrations of Goudy scenes.



Cover of the new issue of "Ars Typographica," fourth edition of Goudy's famous publication

Each of the articles is set in a different face designed by Goudy during the last few years and as yet not widely known. With the exception of occasional de luxe books, this is their first presentation. Goudy supervised the printing of the edition, and a few copies are available.

British Printer-Editor Dies

George Brown, for many years editor of the British and Colonial Printer and Stationer, died November 11 in his sleep. He would have been eighty-eight this month. When he retired in 1919, he had been employed by the publisher for thirty-four years, having started as composing-room foreman. He had at one time been a master printer. In his early years on the paper, he took an active part in the experiments preceding the introduction of linecasting machines.

West Virginia Calendar Is Striking

An original painting done by T. M. Cleland, entitled "Travel," is the illustration on the 1935 calendar being issued by West Virginia Pulp and Paper Company. A painter of distinction, Cleland is known as the foremost designer of printed ornament in the country and as a typographer of note.

This colorful example of Cleland's work is in line with his unusual delineations of eighteenthcentury romanticism, and shows the numerous forms of travel of that day. It has a wealth of delightful detail and its decorative composition reflects his years of training in printing.

Cleland became a printer when he was unable to get the effects he wanted from the printers of his childhood. He also studied dramatic art, his flair for pageantry showing itself in the illustrations done for West Virginia Pulp and Paper Company. At one time art director of the old McClure's Magazine, he laid the foundation for improved typography in modern periodicals.

Cleland has his own printshop and many of his earlier pieces are now collectors' items-a rare honor for advertisements.

New Color-Plate Process Shown

A development in letterpress color printing of apparently far-reaching importance was recently demonstrated before photoengravers and colortype printers at four meetings in Chicago.

The method, which in reality embodies twin processes, was explained by A. T. Wickham, president of the Universal Engraving and Colortype Company, Cleveland, and of the organization which has applied for the patents.

The term Meinograph, the first of the twins, refers to a new and unusual medium of art, and "Meinotone," its companion process, to the reproduction of "Meinograph" copies into fourcolor printing plates. The main spoke in the wheel is Meinograph, the copy medium.

To show where the method fits in the printing picture, Wickham held his right hand high, denoting, he said, the cost of "regulation" fourcolor process plates and printing. In consequence of cost being beyond their reach, he said, many advertisers had foregone four-color process illustrations, utilizing duotones or other twocolor plates, the relative cost of which he demonstrated by the left hand held low.

He then graphically demonstrated the niche of the Meinograph-Meinotone process by raising his left hand, but holding it still definitely

lower than the right.

Examples of completed prints convinced those present, with the editor, that the process, if not the equal of genuine four-color printing, will prove an entirely adequate substitute in the vast majority of cases.

Photographing for the several plates is done in the regulation way, but from especially prepared copy-Meinograph. As far as platemaking is concerned, saving is in finishing operations.

Wickham stressed obvious savings in the pressroom, applying to makeready, especially register. He showed how, with regulation process plates, a lack of register of dots really slight would involve rejection, whereas register off to the same amount does not affect Meinograph-Meinotone. The secret of this is that detaildefining lines particularly—is in the black plate.

The impression should not be given that there is any relationship to Ben Day color plates. The latter would not give the depth and effect of roundness required in process work. Dots in Meinotone color plates, just as in the black key plate, vary as in any halftone. It is only that the black carries more detail than in regulation four-color process, and the yellow, red, and blue plates less detail.

A rather completely descriptive article on the method is expected for the February issue of THE INLAND PRINTER. In the meantime, progressive printers and platemakers will, it now appears, do well to prepare themselves to give ear and eye to whatever they may hear or see.

American Colortype Official Dies

Arthur Gran, secretary, treasurer, and a director of the American Colortype Company, at Clifton, New Jersey, died December 2 at his home in Upper Montclair after a short illness.

Warren Furnished Cut Specimens

Not until the form was on the press was it realized that the cuts used on Page 45 in the December issue were not fully credited. The original source was the S. D. Warren Company, manufacturer of fine papers. This firm loaned these cuts among others to the Indianapolis Engraving Company, from whom we borrowed them. We are pleased to acknowledge our thanks to S. D. Warren Company for originating them.

The Inland Printer for January, 1935



HE SHARPENED IT FOR THE LAST TIME

1930 was a bad year for the Doe Printing Company.
1931 was worse. John Doe sharpened his pencil.
By 1932 there was no more pencil to sharpen. He
just couldn't meet competitive prices. He saw only
one way to stay in business... that was to cut production costs. John Doe took a bold step. He re-equipped
his plant throughout... put in modern presses...
installed Linotypes in the composing-room.

Today he's making money. Not much, but enough to prove it can be done even under today's conditions. He does good work ... does it fast ... shows a small profit ... discounts his bills.

You'd be surprised to know how many John Does there are around the country. They aren't doing much talking. We happen to know about quite a few of them because they are Linotype customers.

TRADE LINDTYPE MARK

Linotype Bodoni Family

MERGENTHALER LINOTYPE COMPANY 29 RYERSON STREET, BROOKLYN, NEW YORK

N. E. A. Enlarges Contests

Indications are that the contests conducted annually by the National Editorial Association will be far more representative than at any time in recent years, according to Harry B. Rutledge, managing director. Although rules and prizes have not been completely set up as yet, letters are already coming into national headquarters in Chicago advising that publishers are planning to enter their newspapers and other products.

A new contest this year is for the most effective use of photos in newspapers, with a prize by the N. E. A. engraving office in Indianapolis. The contests which are to be repeated include: General Excellence, with classes for dailies over and under 3,500 circulation and classes for weeklies over and under 1.000 circulation: Community Service, with separate divisions for dailies and weeklies; Editorial Page; Newspaper Production, with separate divisions for dailies and weeklies; Most Outstanding Edition, with separate divisions for dailies and weeklies; Commercial Printing Exhibit. It is anticipated that few changes will be made in the rules of these contests from those which were established last year for the events.

All winners will be exhibited at the fiftieth annual convention of the association, to be held in New Orleans this year on May 5 to 12. Rutledge advises that a program of unusual scope and interest is being prepared in celebration of fifty years of service to publishers, and that the greatest attendance in the association's history is expected in the Southern metropolis.

Kilby Page Smith Is Dead

Kilby Page Smith, founder and treasurer of The Lincoln & Smith Press, Boston, died at Waltham, Massachusetts, on November 10. He entered the printing business about forty years ago with his father, a printer since 1859, and founded his own firm with Edmund Lincoln in 1905. He was for many years treasurer of the Boston Typothetae and was the third generation of his family to serve as a trustee of the Waltham Savings Bank.

obtained from Lanston Monotype Machine Company, direct or in care of THE INLAND PRINTER.

Due to the popular acceptance of Corvinus type, the maker reports, a bold version has been produced. The new weight has great strength and color, while retaining the fine qualities of the basic letter, it is added. Decorative serifs and interesting contrast of light and shade are said to produce display lines of brilliant vigor.

COBVINUS BOLD youth and vigor

It is believed that adding the bold will make for much wider use of this interesting type face. Specimen sheets and further data may be had from Bauer Type Foundry, direct or in care of THE INLAND PRINTER.

EVERY user of linotype should assure himself of being on the list to receive the maker's new 'Linotype Typographic Developments," which is to be issued in advance of regular specimen showings at frequent intervals. Specimen lines and sample impressions of new offerings thus will be furnished on folders punched to fit the specimen books. If not receiving the folders, address Mergenthaler Linotype Company, direct or in care of THE INLAND PRINTER.

A BENCH-TYPE router and type-high planer is being marketed by Hammond. Classed as a lowcost item, it is of cast-iron and steel construction. The table is 13 by 13 inches, and the machine is suited to shell or type-high material. The quarter-horsepower motor is ball bearing, and the motor unit raises and lowers by a foot



Bench-type routerplaner which handles both shell and type-high plates with ease

treadle. Standard equipment includes router bits, type-high gage, router plate with clamps for holding material being routed or planed type high, foot treadle with chain and clamps for holding both shell and type-high plates. Full information on Number 7 Routerplaner may be obtained from Hammond Machinery Builders, direct or in care of THE INLAND PRINTER.

A USEFUL DEVICE that is an aid to education is the wall hanger "Monotype Giant Caster Faces," prepared in a small edition by the Lanston company for distribution to responsible printers and to heads of schools of printing and design.

Eighty-five type faces are included among the specimen lines, which Frank Sherman declares is the largest showing of type faces on one page ever made. The panel at the top lists 100 additional faces which are available in various sizes.

NEW EQUIPMENT FOR THE PRINTER

BETTER PRINTING of display type is forecast by Ludlow as a result of using its new supersurfacer, a composing-room tool designed to take a light surface cut from the face of type or type slugs up to and including seventy-two-point size and forty-two picas in width. It is intended for use only on the bolder types in larger sizes. It removes the slight imperfections in printing surface which sometimes occur in casting type metal into cold matrices.

The clamp for holding slugs in the carriage is a feature of the supersurfacer. The slug is placed in the holder and clamped on its side. height, not only throughout the slug's entire length, but in relation to other slugs surfaced on the same machine. The slug is held in clamping position under spring pressure.

The carriage travels on large, round rails designed for easy adjustment of possible wear. The carriage is lifted away from the cutter automatically on the return stroke. Ordinarily, ten slugs a minute can be resurfaced, as high speed is combined with simplicity. Each slug is processed in a single integrated series of simple motions, with no waiting, and almost no separation of the detail of inserting, feeding, and removal of the slug. A minimum number of adjustments and wearing parts is another feature of the machine. Full information on the supersurfacer may be obtained from Ludlow Typograph Company, direct or in care of THE

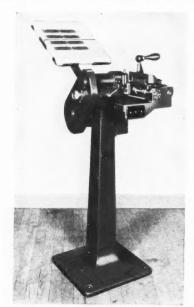
A NEW copyfitting system, "Universal Type Key," has been produced by Rudolph Langseth, a printer for forty years. It is a booklet of twenty pages, 43/8 by 6 inches, containing the Universal Type Key of the author, average number of characters in square picas, a type key to lineal picas, linotype and intertype faces with type keys for various sizes, required lineal picas for display lines, and specimen lines of a num-

John H. Chambers, director, bureau of education, International Typographical Union, says, There is no doubt that the 'Universal Type Key' is the secret to quick type calculation, and that once estimater, compositor, and operator become accustomed to its use, they will prefer it to all others.

Further information may be obtained from Rudolph Langseth, direct or in care of THE

INLAND PRINTER. AN ATTRACTIVE FOLDER, including comparative showings of Stymie Light, Medium, Bold, and Extrabold (Hess) has been issued on these monotype faces. Printed in three colors, it also includes ten specimens of various kinds of printed matter set in the several weights of the face, as well as the specimen showings. A useful

and informative piece of printing, copies may be



Ludlow supersurfacer, showing also frame for holding slugs to be resurfaced on it

The seat is grooved so any chips will be brushed aside when the slug is clamped. Thus, the maker states, the main difficulty in resurfacing slugs is removed—that of holding slugs to uniform

A copy of this wall hanger may be obtained by any printing or design teacher, or printing official from Lanston Monotype Machine Company, direct or in care of THE INLAND PRINTER.

Perfectly spaced composition of italic display lines on the intertype, by use of the new hand-composing stick, is made possible with the new matrices now being made. As shown, the casting side is at an angle, and conforms with shape of the letters, while the backs of the mats appear straight. It is stated that this permits them to hang perfectly straight and true at all times, and they can be assembled in the hand-composing stick in the usual way.

Opening and closing quads are provided, and special spaces are available in widths of six to fourteen points. Hair spaces also are provided for justification. A feature of these new matrices is that they provide proper fitting for such capitals as A, L, T, V, W, and Y, as may be seen in the drawing, a reduced reproduction of the forty-eight-point Cheltonian, the first face to be made in the new-style mats. Special matrices are furnished with each font to make such special close fitting possible. These special matrices are simulated in the illustration.

Opening Quad

A L M A Y S B U Y

Copening Quad

Closing Quad

Closing Quad

Closing Quad

Casting side (top) and back of new-style matrices for use with hand-composing stick

Other sizes and faces are now being made up rapidly. These matrices do not have combination teeth, being made for use with the hand-composing stick. Fonts already delivered are said to have met with approval of users.

Development of an exchangeable adapter for the present universal liners is said to provide greater flexibility of intertype molds and liners. It is thus explained that the adapter is just a small metal block with a stud, which fits into a hole near the casting end of the left-hand liner. When so applied, the block, which is shaped like recessed portion of the mold slot in which the shelf or overhang of the slug is cast, serves as a stop to close recessed portion at left end. The shape of the adapter block required will differ for various-height recesses.

By use of this new device, intertype left-hand liners of any length or point size, provided with the necessary hole for the adapter, can be used for casting any length of slug in recessed or head-letter molds.

The Intertype Corporation also announces that Oilite bushings are now used, especially in the bearings of the assembler, claimed as an important step toward ending excess oil seepage where it can get on matrices. The bushings consist of highly compressed grains of metal, into the pores of which oil has been forced under pressure. Thus oil from the can is unnecessary for long periods. It assures freedom from oil where not desired while providing ample lubrication.

Full information on the new adapter and the Oilite bushings as well as on the new italic mats for use with the hand-composing stick may be obtained from Intertype Corporation, direct or in care of THE INLAND PRINTER.

Esleeck

THIN PAPERS IN BUSINESS

As time goes on, thin papers are increasingly proving their worth in the regular routine of everyday business. Thin papers identified with the outstanding name of "Esleeck" have been nationally accepted as THE standards of quality and value.

The lightness, uniformity and exceptional strength found in Esleeck thin papers make them the logical choice for Branch Office, Foreign and Air Mail correspondence, Office Records, Factory Forms, Legal Documents, Bank and Insurance Records, Advertising Literature, etc.

Esleeck thin papers will answer particular requirements at a minimum of cost, yet they will obtain the maximum results.

FIDELITY ONION SKIN 100% RAG EMCO ONION SKIN 100% RAG SUPERIOR MANIFOLD 25% RAG



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ESLEECK MANUFACTURING COMPANY
TURNERS FALLS, MASSACHUSETTS

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

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Number 4

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FOREIGN SUBSCRIPTION AGENTS

POREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX, COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W. PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France. John Dickinson & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESENS KIOSKKOMPANI, Postboks 125, Oslo, Norway.

MAXWELL ABRAMS, 10 Fichardt Street, Bloemfontein, O.F.S., South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

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Regular Litho, Steel
Litho and Steel Engraved
designs, appropriate for all
classes of issues. Specially designed styles for
Mining, Oil, Awiation, Automobile and Electrical Industries and for many
other lines of business. Write for samples. • • • Goss Corporation
Records provide forms for a complete record of the organization of
the corporation; numerous explanatory notes, and approved Legal Forms
and all of the essential books of record . . . Invaluable to attorneys or
promoters in organizing and to secretaries in keeping the subsequent
records. Write for descriptive folder.



WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers.

ADVERTISING-HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money, Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today, PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Avenue, Dept. 9508, Chicago, Illinois.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago,

Illimois.

NEW ROUTER and Type High Planer by Hammond, price \$78.75; guaranteed five years. Here's what you've been looking for. HAMMOND MACHINERY BUILDERS, 1616 Douglas, Kalamazoo, Michigan.

"UNIVERSAL TYPE-KEY"—Newest, fastest and most accurate type-estimator system ever presented to printers and advertisers; price \$5.00. Send for circulars, 1909 Commerce Street, Muskegon, Michigan.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping, and stereotyping; many great bargains. MILES MACHINERY CO., 478-B West Broadway, New York City.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5 x 7 to 10 x 13 %; one-fourth scale price, KALASIGN COMPANY, Kalamazoo, Michigan, FOR SALE—44-inch Seybold "Twentieth Century" paper cutter, J 716

HELP WANTED

WE HAVE A steady position for an expert binder; experience in handling a bindery force an added advantage, but must be A-1 at blank book making and finishing, J811

Superintendent

OLD ESTABLISHED PRINTING PLANT located in Rochester, New York, has unexpected opening for superintendent, one with actual experience and training in or who thoroughly understands fine composition, high quality color presswork on fine catalogs and direct mail, bindery work, and estimating. A man about 40 years old of good character and good references, who is willing to start at a reasonable salary where there is a wonderful future and unusual opportunity to become associated with one of the fast growing organizations in the east, ju t moving into new, modern, daylight plant. State full experience in detail, when and where acquired, size of plants, duties, age, and salary to start. Send samples of work (which will be returned) advising your part in each, snapshot of yourself, and reference of last employers if possible.

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S. M., The Inland Printer, 205 West Wacker Drive, Chicago.

SITUATIONS WANTED

Composing Room

MONOTYPE CASTERMAN—the kind you want; will go anywhere for steady work of six months or longer; 12 years' experience on all cast-ers, can rebuild them: many references; 37; married; abstainer; reliable; guarantee quality and quantity. R. F. PATRICK, 4034 LaSalle Ave., Los Angeles, Cal.

guarantee quality and quantity. R. F. PATRICK, 4034 LaSalle Ave., Los Angeles, Cal.

YOUNG MAN desires position with a progressive firm where there is an opportunity if he applies himself: ten years' experience in printing; also a graduate of Carnegie Tech. J 804

LINOTYPE-INTERTYPE OPERATOR, experienced on all kinds of work; fast and accurate; moderate salary. J 786

GRADUATE PRINTER, 19, desires to connect with organization as junior estimator: has extensive training in composition, presswork, bindery, designing, cost accounting and estimating, J 809

A RELIABLE FLOOR MAN and lock-up: long experience with all kinds of commercial work and handling shop production; right man for right place; desires new location medium size plant; go anywhere; turn out lot of work at a profit; estimate, handle stock; meet old customers, get new ones. J 714

Megill's Patent SPRING TONGUE GAUGE PINS Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request THE EDWARD L. MEGILL COMPANY

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE GRIP GAUGES

VISE GRIP. Adjustable. Used for any Stock. \$1,75 set of 3.

PRESSROOM SUPERINTENDENT, now employed, desires similar or managerial position with concern producing high grade printing; well acquainted with composing and bindery operations; energetic, clean-cut executive. J 807

Foreman

EXPERIENCED PRE-MAKEREADY MAN wants connection with progressive printer; pre-makeready modernizes production, saves money through inspection and advance correction of form materials. J 812

Lithographers

LITHOGRAPHER—Experienced in combination litho and printing shops; capable of operating or starting a new shop, J 803

Pressroom

PRESSMAN—above average—experience, ability, commercial, halftone, publication, process and color work, color matching; seeking position city or outside locality. J 805

LETTERPRESS ROTARY FOREMAN or pressman desires position; can guarantee to print magazine of second class quality without Tympan Roll. J 808

Wanted to Purchase

WANTED—OVERSEAS PRINTER wants two-color rotary press, in good running condition, capable of printing tabloid newspaper on high-grade buts print, delivery flat: also running bread wrappers and greaseproof butter wrappers. Send the following: photo of actual machine, name of maker, age, recent samples printed on it, maximum and minimum with of web, maximum and minimum cut-off. Give system of anti-offset on perfecting cylinders, normal running speed, floor space required, weight, method of drive, horsepower required, price (as it stands), estimated cost of dismantling, packing, and delivery F.O.B. New York City. J 806

WANTED—One used single revolution cylinder form newspaper press for sheet 40 by 62 inches; need not be in first-class condition. THE B. F. GOODRICH CO., Akron, Ohio. Attention: Mr. C. R. Terry, Pur. Dept.

WANTED—One Dexter full suction type Feeder to handle sheet 67 inches or more in width: feeder must be in good mechanical condition. THE GARDNER-RICHARDSON CO., Middletown, Ohio.

WANTED—Used Miehle Vertical press, also Ludlow Typograph; good condition; reasonable; state price in first letter. J 813



There Are Few Things That Count Like

THE REDINGTON

F. B. REDINGTON COMPANY 109 South Sangamon Street Chicago, Ill.

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

FIRST SEE IF HOOD FALCO IT

MISCELLANEOUS

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AUTOMATICS:

Miehle Verticals

"B" Kellys

No. I and 2 Kellys No. 4 Miehle automatic Units

CYLINDERS

Two Color Michles 56" to 70" Single color Michles, all sizes Babcock and Premiers

NOTE—Feeders and exten-sion deliveries for above, if desired

Power cutter-all stand-ard makes and sizes Cutters and creasers Patent base

On ANY MACHINERY requirements—get our prices.

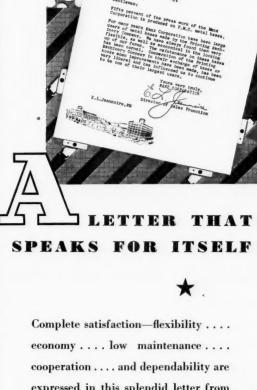
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M. & W. JOB LOCKS

The quickest, safest and best Lock-up. Made in five sizes. MORGANS & WILCOX MFG. CO. MIDDLETOWN, N. Y.



MANZ CORPORATION

The Jay H, Maish Company, Marion, Ohio.

CHICAGO Det, 26th, 1934

expressed in this splendid letter from Manz Corporation, Chicago, Illinois. What more can be said for genuine PMC Metal Bases than they measure up to the most critical requirements of printers who-appreciating the value of speedy lock-up perfect register and maximum press room efficiency -are specifying genuine PMC Metal Bases consistently. Write for catalog and prices.





Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Advertising Service

DON'T GROPE FOR WORDS—Every writer of advertising copy can profitably use "Compendium of 1,000 Useful Words for Advertisers." Compact, pocket size, containing classified lists of expressive words that lend tone, variety, and emphasis to copy. Postpaid, fifty cents coin, Moneyback guarantee. A. A. ARCHBOLD, Berwyn, Illinois.

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog. Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. KILBY P. SMITH, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG, CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue. Cincinnati, Ohio, Calendar pads now ready for shipment; the best and cheapest on the market: write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing Room Equipment For Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash, MONTGOMERY & BACON, Towarda. Pa.

Composing-Room Equipment-Wood and Steel

 $\begin{array}{lll} \textbf{AMERICAN} & \textbf{TYPE} & \textbf{FOUNDERS} & \textbf{SALES} & \textbf{CORPORATION}. \\ \textbf{—See} & \textbf{Type-founders}. \end{array}$

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; $5\,\%$ by $9\,\%$ inches; 12 for \$1.25 postpaid, THE INLAND PRINTER COMPANY, Chicago,

Envelope Presses

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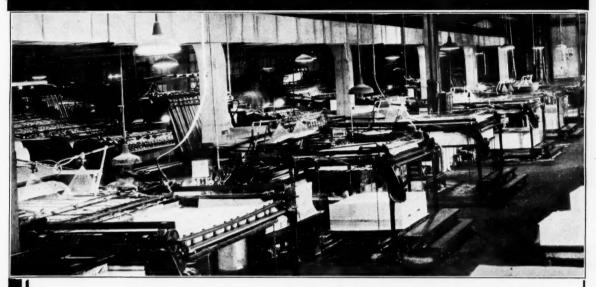
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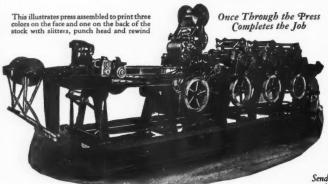
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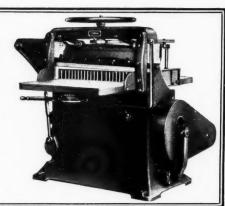
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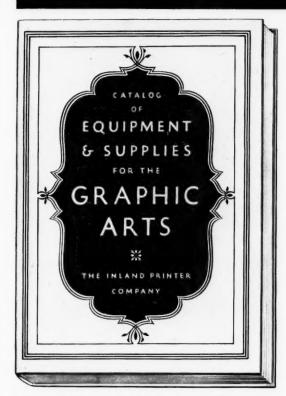
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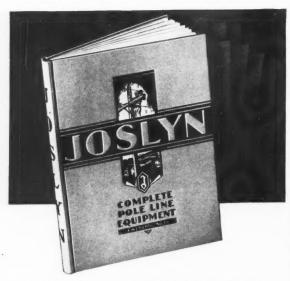
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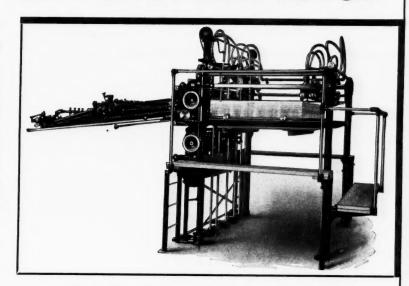
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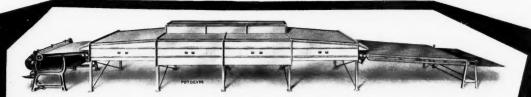
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Volume 94 January, 1935

Number 4

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